



CERAMIC ART

IN REMOTE AGES
WITH THE SYMBOLS OF THE
CROSS & CIRCLE & i.



SMITHSONIAN
INSTITUTION

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CERAMIC ART IN REMOTE AGES.

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With the Symbol of the Circle.
Cross & Circle. Hylfot. Serpent. &c.

BY J. B. WARING.

LONDON.

Published by John B. Day, Savoy Street, Strand,
1874.

CERAMIC ART

IN

REMOTE AGES;

WITH ESSAYS ON THE SYMBOLS OF

THE CIRCLE, THE CROSS AND CIRCLE,
THE CIRCLE AND RAY ORNAMENT, THE FYLFOT,
AND THE SERPENT,

SHOWING THEIR RELATION TO THE PRIMITIVE FORMS

OF

SOLAR AND NATURE WORSHIP,

BY

J. B. WARING,

*Author of "Stone Monuments, Tumuli, and Ornament of Remote Ages," "Illustrations of Architecture and Ornament,"
"The Art Treasures of the United Kingdom," &c., &c.*

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CELESTIAL

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The celestial is a term used in various contexts, often referring to the sky or the heavens. In astronomy, it denotes objects or phenomena that are visible in the sky, such as stars, planets, and galaxies. In a more general sense, it can refer to anything that is divine, spiritual, or transcendent. The word is derived from the Latin 'caelestis', which is related to 'caelum', meaning 'sky' or 'heaven'. In religious texts, the celestial is often contrasted with the earthly, representing a higher realm of existence. For example, in Christianity, the celestial kingdom is the realm of God and the saints, while the earthly kingdom is the realm of humans. In Hinduism, the celestial realm is one of the many planes of existence, inhabited by gods and celestial beings. The concept of the celestial is also used in literature and art to evoke a sense of wonder and awe, often describing the beauty and vastness of the universe. In modern science, the celestial is studied through the fields of astronomy and cosmology, which seek to understand the origins and evolution of the universe. The celestial is a timeless concept that has fascinated humanity for centuries, inspiring both scientific inquiry and spiritual reflection.

P R E F A C E.

THIS volume, combined with my former work on the "Stone Monuments, Tumuli, and Ornament of Remote Ages," forms a compendious notice of the whole subject of Art in Remote Ages, principally in Europe.

It was in the year 1865 that I first gave serious attention to the subject, and was led to do so, owing to the wild theories of archæological writers on the subject, especially of those who waged a paper war over the monuments of Avebury and Stonehenge. I therefore determined to collect all available illustrations of the entire subject of what is called Pre-historic Art, a term I have carefully avoided in both books; because the monuments, although not recorded in History, were nevertheless executed at a period when History was certainly well recorded in the most civilised countries of the world; they do not, as a rule, extend to a period so early that History does not record it, or when no written History existed; and the term is therefore, we hold, calculated to mislead. Having got all my illustrations together—grouping them respectively solely on account of their apparent similarity, without regard to time or locality—I then proposed to draw an artist's inference from any resemblances between them, which might occur; and when such resemblances existed they must clearly be the result of one of two causes; either a common fashion arising from intercommunication of some kind, more or less direct; or else, from the fact that various men and various races, when placed in certain circumstances, will act and express themselves pretty much in the same manner. Now, allowing for this last undoubted fact, after bringing all our illustrations together, we have arrived at the conclusion that over and beyond that primal truth, the evidences of intercommunication and a fashion common to large bodies of the early inhabitants of Europe, are placed beyond doubt; and the comparative lateness of many so-called pre-historic remains, in stone, bronze, &c., is also demonstrated by facts.

As regards what merit may be due to me for endeavouring to bring a scientific, artistic, and general plan to bear upon the subject matter, I can only say the idea of this method was my own, and I regarded it as a kind of system of comparative archæology. It was not till I had got well on into my work, that I met with Mr. Kemble's "Horæ Ferales," a very valuable work, compiled much on the same principle, and later still that I saw Nilsson's "Primitive Inhabitants of Scandinavia," translated by Sir J. Lubbock, (1868), in which I found the Esquimaux hut pointed out by Nilsson as the type of the bee-hive hut of the early inhabitants of Europe. The resemblance struck me in 1865, and I did not see Nilsson's work till 1869. Mr. Fergusson's valuable work on the "Rude Stone Monuments, &c.," did not appear till 1872.

My first volume was ready for publication in 1866, and the firm of Day & Son, (Limited), was going to publish it, but on the break up of that company, it fell also, and it was not till 1870 that Mr. John B. Day, one of the partners of the old firm, who had seen the work and approved of it, was enabled to place it before the public. On its completion, I immediately proceeded on the compilation of the present work, which, from one cause or another, has been unexpectedly delayed; a delay which has, however, enabled the Author to consult all the other publications on the subject up to the present date, thus rendering it as complete as possible.

INTRODUCTION.

IT has been the author's intention in this, as in his former work on "Stone Monuments, &c., of Remote Ages," to collate so many examples of a particular subject as to enable the student, after having compared them, to deduce some positive result from such comparison. It is, in fact, a system of comparative Art, which the author, in both these works, seeks to carry out, treating the subject of archæology in a broad and systematic manner, so as to form the whole into as complete a digest or body of the subject, as our present knowledge enables us to effect. One critic of "Stone Monuments" observed that it was not an original work. Naturally and necessarily the subject matter could not be original, gleaned as it was from all quarters of the world; but the treatment of the subject matter was original, and it was the first attempt, we believe, to treat comprehensively the Art of the early ages of Europe. Another writer seems disappointed that we bring forward no theories; we admit, if there is one thing we dislike and suspect, it is a decided theory, especially a pet theory, founded on insufficient data and which apparently probable enough to day, may be demolished to-morrow by some new discovery. But if we made no positive theory, certain important deductions were arrived at, from the collection and comparison of ancient remains in "Stone Monuments," and from our studies in connection therewith, and they were these:—

1. That the primitive Stone Monuments of Europe do not as a rule belong to any so called "Stone Age," rough or polished, of an unassignable, indefinite, and extraordinary antiquity.
2. That the greater number of those now existing are sepulchral, or of a sepulchral character; a few of the greatest Stone Monuments remaining still of uncertain origin but probably of a sacred description.
3. That such Stone Monuments, specially different but generically similar, were raised both by the Keltic and Teutonic races of Europe.
4. That the greater number of such Monuments may be broadly ranged as dating from about 500 years before to 500 years after Christ.
5. That few remains of the class could be assigned to a period earlier than this, whilst a number of others can more certainly be proved to have been raised as late as the 10th or 11th centuries of our era; and the Tumuli, whilst also coming down to comparatively late times (*i.e.*, Christianity in Western Europe) may extend back to some indefinitely remote age.
6. That there is no evidence of any influence from Phœnician art upon such remains of British, Keltic, or Teutonic art, as have come down to us.

7. That the few objects of an Asiatic or Egyptian character which have been found in these islands are due to the Roman occupation of Britain, or are the exceptional and accidental results of our ordinary commerce with the Mediterranean, by means of Phœnician and subsequent traders.
8. That the influence which we do perceive from our early antiquities, is from the Etruscans, in South Germany especially, and from Greece, in North Germany and Scandinavia; whilst the later development of Teutonic art, wherever found, is more affected, as is natural, by the Art of Imperial Rome.
9. That the prevalence of similar and often identical forms and ornament among the early races of Europe, cannot be accidental, and proves that there must have been considerable intercourse between them all.
10. That no idols are found among any remains of the very early Art of Europe, that none such appear until the time of Roman occupation in each country respectively.
11. That bronze was the metal in general use for weapons of war, as for every other purpose, throughout Central and Western Europe, up to the time of the Roman Empire, although iron was known and used for certain purposes exceptionally, and that the use of bronze in Europe is probably synchronous with its use in the great Western Asiatic states.
12. That the earliest form of religion was that of nature worship, not derived from an idolatrous Phœnician source, but of a pure Aryan, probably Persian origin, doubtless in various phases; and that in the religion, costume, and language of the earliest Keltic races, and subsequently in that of the Germanic and Scandinavian races, a marked and easily traceable influence is to be found, derived from the civilisation of the great Western Asiatic states of antiquity, and from the archaic Greek and Latin races.

And these, we think, are sufficient theories to satisfy any ordinary lover of speculation on the early history of Art in Cisalpine Europe.

We will now proceed to the subject in hand, *i.e.*, the Earthenware of the Primitive Races of Europe.

NOTES AND CORRECTIONS TO "CERAMIC ART IN REMOTE AGES."



Page 7, read "the eye *with* which, &c." and add "SHELLEY—'Ode to the Sun.'"

Page 19, omit "on," line 15.

Page 57, for "Costral," read "Costrel."

Page 102, read ("Marmora Taurinensis") omitting the comma. For "the rhetorician Potamon," read "Potamos."

Page 108, read "Dragon's or Dragon-head."

Page 114, for "Tolzecks," read "Tolteks;" and for "Ocollo," read "Oello."

Page 118, for "Theban races," read "Theban race."

Page 119, for "Litnus," read "Lituus," s.v., Divining rod. For "Fibulas," read "Fibulæ."

Page 121, read "Misletoe and remains, &c.," and not "Emblems of Sun Worship."

Page 123, s.v., "Roman beer jug," omit "and cup."

Page 124, for "Tolzecks," read "Tolteks." For "Typhon the mystic, &c.," read "mythic."

Plate 43, Fig. 2, "Algeria," should be within a bracket.

THE CERAMIC ART OF REMOTE AGES.

THERE is no more extraordinary fact presented to the consideration of the student of the Past, than the appearance of a complete and elaborate system of religion and art among the early Egyptians. Where did it come from? who were its originators? where are we to look for the traces of that prior state of civilisation, which according to the law of regular development in material Nature, we have reason to believe must hold good in matters spiritual, and intellectual as well? The human mind seems to have sprung suddenly into life, fully equipped, like Minerva from the head of Jupiter, on Egyptian soil; and although we can trace even here, a lower and higher state of culture, a rise, progress, and decline; still, the very first examples of Egyptian Art with which we are acquainted, presuppose an earlier state of advancement, of the place and nature of which we are profoundly ignorant.

From Egypt, as from a primal source, all the civilisation of succeeding ages and people was, to a greater or less extent, according to nearness of locality or frequency of intercourse, interwoven. It is hardly too much to say, especially as regards Art, in all its branches, that an original and model of all succeeding Art among neighbouring nations may be discovered in the remains of ancient Egypt. The type, at least, is to be found there, though altered and sometimes improved among the Assyrians and Greeks. Nor is the Art of Pottery an exception, and yet the characteristic forms and ornament of early European earthenware, will be discovered rather in Assyrian and Greek than in Egyptian models, and this might be naturally expected from the closer intercourse which existed between the so-called Scythian races of Asia, and Europe, and the impinging civilisation of the Western Asiatic and Greek races. The influence of Western Asiatic civilisation on early Greece, and early Etruria, or we might almost say early Italy, is decided and incontestable; and, as regards the forms and ornament of early European pottery, the models are clearly traceable, for the main part to Greek and Alban types, or what might more properly, though somewhat more vaguely, be termed the influence of Pelasgic types, common to Italy as well as to Greece.

We have sought in vain for any strongly marked model among the Egyptian pottery, as illustrated in the British Museum, on which the peculiar shapes and ornament of the Germanic pottery, especially, can be traced, but we have found such models both in the early Greek ware of about the eighth century, B.C., and the early Latin or Alban ware, of what is usually ascribed to a period not widely separated from the above. The resemblance of the Germanic ware, including that branch of the Aryan race represented by the Scandinavians, is unmistakable in the illustrations we have collected and collated in the accompanying plates, and it is presumable, that with a larger extension of our knowledge of the remains of these races, the resemblance would be found to be still more general and more evident. The unavoidable inference is, that either by race, by trade influence, or by general intercommunication, there must have been a greater or less intercourse between archaic Greece, archaic Italy, and Cisalpine Europe, than we have been in the habit of

believing. The similarity of many of the remains both in earthenware and metal, especially in bronze, between archaic Italy, Switzerland, Germany, and Scandinavia, is particularly striking, and indicates an intercourse between the South and the North, which was hardly suspected, but which we hold is now, by means of these remains, incontestably proved.

This remark does not apply, however, to the remains of our own islands; the sepulchral monuments themselves, the cairns and tumuli, do indeed bear a family resemblance to those of Greece, Italy, and Europe generally, but it is a resemblance shared with almost all other people of the past, whilst the pottery discovered in the graves, bears little or no resemblance, during the early British period, to that which we have been speaking of; it is distinctly marked, especially in form, and greatly so in ornament. Nor have we been able to find any example among the great nations of antiquity, to which the peculiar shape of our Early British urns, with their shelving bands at the mouth and hollow beneath, can be compared; the nearest approach we can find being (as regards the shelving band) some pieces of Roman earthenware. The absence of any traceable connection between early Keltic and Teutonic Art and that of Egypt, is the more remarkable if we take into consideration the extent of its rule, which at one period, as stated by Mr. Gladstone in his valuable work, "*Juventus Mundi*," on the authority of an inscription found at Karnac, spread over Mesopotamia, Syria, Phœnicia, and even into Armenia, held the Mediterranean with a fleet probably of Phœnician build and manned by Phœnician sailors, possessed Crete, the isles of the Archipelago, portions of the sea-coast of Greece and Asia Minor; penetrated to the Black Sea, and acted on the populations of the Libyan coast. But we may conclude this was at a period prior to the full peopling of Central Europe, since Rhameses the Third, the last great military monarch of Egypt, came to the throne 1,311 years B.C., though Mesopotamia is stated to have been under Egyptian rule up to 1,150 B.C. According to the date ascribed to the archaic Greek Pottery, which is about 700 B.C., the Keltic and Teutonic examples in which its influence is traceable, must consequently be of somewhat later date still, and certainly do not extend to an earlier epoch. As regards the influence from Assyrian pottery on Central European ware, the traces of which are much slighter than that of early Greek pottery, they appear to have filtered rather through an early Etruscan source, than to have been derived directly from the East; and from the objects in bronze, &c., found together with such pottery in the tombs of Sesto Calende and the Corneliana, we are induced to affix a much later date still to them. But it is curious to remark, that powerless as ancient Egyptian Art was in affecting Europe generally, it progressed and extended, with modifications, throughout all Asia, and was carried on into the continents of North and South America, in a more or less debased form and in combinations with Assyrian, Indian, and Chinese art; whilst in Europe, as we have remarked, with the exception of Greece, its influence in religion and art was absolutely nil; and all the civilisation, such as it may have been, of the Keltic and Teutonic inhabitants of Europe to the period of the rise of the Roman power, was derived immediately or indirectly from Western Asia, archaic Greece, and pre-Roman Italy, and it is from thence, and more especially from the influence of Babylonian, Assyrian, and Median civilisation, and not from any Phœnician influence, or at least but in a slight degree, that we have to look for the origin of the hierarchy, the religion, the social constitution, the language, the costume, and the art, especially of the bronze period, which characterised the various races of early Europe, Keltic as well as Teutonic, both proceeding, though at different epochs, from one main source,—

the original home of all the great families of the Aryan race; the grand and fertile regions of Western Asia, from whence the main stream of the purest water of human life flowed for many thousands of years, and for all we know may yet be destined to furnish the world (when civilisation shall have educed their latent power) with other illustrious examples of the innate superiority of the Caucasian race.

Written history having bequeathed to us so few and such unreliable records as to the state of our forefathers, Keltic and Teutonic, it has been left for the archæologist to clear up, as far as may be effected by diligent researches into the remains of those early races, the nature and character of their civilisation. Much fresh light has by these means been thrown on what was heretofore dark and obscure, and many false ideas have been corrected as well as new ones obtained. In a former work* we have been enabled, by collating and comparing the labours of many investigators, to afford the student some settled ideas as to the nature of our early civilisation up to the time of the Teutonic domination in Northern, Central, and Western Europe; and to afford evidence of a connection, by means of similar or corresponding monuments and ornamental remains, with the various civilisations of Assyria, Greece, Etruria, and Rome, in succession, but there was one important branch of research which we were only enabled to touch upon in that work, *viz.*, earthenware, owing to the largeness and importance of the subject, and we now make it the subject of a separate volume, which, whilst complete in itself, will, however, be rendered more valuable and comprehensible by reference to the first work, wherein several of those tumuli are represented, from which a great number of our examples are derived. Among all the manufactures on which the ingenuity and love of art of mankind has been exercised, none with the exception of glass, is of a nature so fragile and so valueless in itself, yet so full of instruction, so replete with forms of beauty, and so valuable in its results, both from an historic and commercial point of view, as the art of pottery. In the case of ancient Greece and its offshoots, for example, it may truly be said, that the whole life, literature, religion and art of that extraordinary race is put into shape on their earthenware, and is graphically represented with a fullness of detail and expression of character to which even its written records can hardly aspire; and curiously enough, it is to the interment of the dead that we owe this our knowledge of the living. In this respect, the ancient Greeks stand almost alone; nor have we ever had reason to expect, in our researches among the burial-places of the early European races, that we should meet with any such valuable illustrations of their past existence. Indeed, as regards pictorial art, the result is absolutely *nil*, and as regards decorative art, not so great as we could have wished, or had hoped for. What we derive from our researches are results rather negative than positive, but even these have their value, and we may yet obtain from what is not found, some evidence of no slight importance, as to the state of the people which we are in search of. For example, it is noticeable that hardly in any instance, do we meet with the representation of any object, animate or inanimate, if we except problematical fern leaves, on any pieces of pottery discovered in these early graves. Now there is no reason whatever to conclude that this absence of representation of natural objects arose from any inability to reproduce them, for we know by ocular evidence, that the inhabitants of Europe, even in the dark, distant, and mysterious "stone age," could fashion bone and horn into imitations of animate and inanimate objects, both by carving and engraving; and to suppose that their after-comers were inferior to them in this respect, is not tenable; we may, therefore, justly come to the conclusion, that they purposely

* "Stone Monuments, Tumuli, and Ornament of Remote Ages," by J. B. Waring. London: J. B. Day, Savoy Street, Strand. 1870.

omitted the representation of such objects, and this idea is strengthened by the fact, that whilst ornament more or less elaborate does occur, it is always of a conventional character, not founded on natural models, and, moreover, one especial form *does* occur so frequently, and so similar in every case, both in itself and as to its position, that we are justifiably led to conclude it had in every case one and the same meaning; the ornamental figure to which we allude, is that of the circle, or the cross and circle, which, as we shall be able to prove, are emblems of a particular religious creed. In addition to this, we are struck with the fact that, until our forefathers were corrupted by contact with idolatrous and heathen Rome, we meet with no traces whatever, of any figure, animal, human, or ideal; any such remains of plastic art are wanting, and all that their graves have yielded to us is, the proof of simple burial of the body by cremation or inhumation, with a few of the less valuable possessions of the departed, a few rough stone knives, or knife-like flints, probably thrown in with the body when finally covered with earth, and some few earthenware vessels, containing, probably, food and drink. And were it not for the symbol of the circle, single and concentric, and the cross within a circle, we should have gained no clue to the religion of the deceased; with it we are justified in concluding, almost to a certainty, what that religion was.

When the phenomena of life first led men to reflect upon the origin of themselves and of the vast world of Nature which surrounded them, they could not be otherwise than struck with the fact of there being two sources of life. (1) The reproductive animal principle, and (2) the vivifying power of the sun, which, by means of its heat and light, was clearly not only the immediate parent or nurse of all inanimate existence, but might also be regarded as the source of all human and animal life as well, so powerful are its effects, and so necessary its presence for the origin, continuance, and progress of *all* life. Thus we find the early nations of all parts of the world claiming a solar origin, and calling themselves "Children of the Sun." The symbol of this great luminary, that of the circle in various forms of arrangement, we shall find was in use amongst all nations of antiquity, and the very earliest form of it we meet with, that of a circle and central point, is still the solar emblem among astronomers; whilst the earliest symbol of the reproductive powers of animal life, is the cross, a symbol common to every nation of antiquity, and still the algebraical sign of multiplication.

The cross alone, is common enough, as we have remarked, amongst all the so-called "heathen" races, but it is not so universally prevalent as the circle in its various combinations; nor, indeed, so often found singly as in connection with the circle. The worship, then, of our forefathers was essentially a *Nature* worship, and there is every reason to believe, from the character of their circular stone monuments, and from the symbols on the earthenware buried with their dead, that the worship of the sun was dominant, was of a pure character, and was not associated with any of those idolatrous and horrible practices which characterised the worship of the sun amongst the Egyptians, Phœnicians, Assyrians, Indians, Greeks, Romans, and Mexicans. How that should be, may be understood by referring to the history of those countries which bordered most closely on the various tribes, who, by the very nature of their position, must have been to a certainty more or less affected by the superior civilisation of Persia, Media, and the other great Asiatic states preceding or cotemporary in date.

The Rev. G. Rawlinson, in his valuable work, "The Five Great Monarchies of the Ancient Eastern World," vol. iii., p. 94, &c., says, "before the Aryan race separated into two, and had not

yet adopted the conflicting creeds of Zoroasterianism and Brahminism—a time ante-historic and only to be guessed at,—we seem to see prevailing a polytheistic Nature worship, Nature *powers* rather than *persons*, the chief being:—

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|------------------------------------|------------------------|
| 1. Indra,—the Storm or Thunder. | 4. Vāgu,—the Wind. |
| 2. Mithra,—the Sunlight. | 5. Agni,—Fire. |
| 3. Armaiti, or Aramati,—the Earth. | 6. Soma,—Intoxication. |

The Iranic or Median system of religion was a revolt against this “sensuous and superficial Nature worship.” It begins with a distinct recognition of spiritual intelligence, real persons, with whom alone and not with the powers, religion is concerned. It divides them into good and bad, pure and impure, benignant and malevolent. The first, *asciras* or *ahuras*; the second *devas*; *izeds*, angels; and *deus* or *devas*, demons; and over all a single great intelligence, Ahura Mazdao (Ormuzd), the highest objects of adoration, the true Creator, Preserver, and Governor of the universe.” The giver of all good on Earth, and source of everlasting happiness hereafter; he punishes also the bad, “though this is an aspect in which he is but seldom represented. In this early form of the creed, no single superior intelligence, no great principle of evil, was placed at the head of these spiritual agents. Ahriman and his malignant host, being of later introduction. This religion was anti-idolatrous, and in this respect as pure as the religion of the Jews, but idolatry preceded it and came in again at a later period. Their sacrifices were never human, but of animals and the fruits of the earth.” “The Zoroasterians were devout believers in the immortality of the soul,” (vol. iii, p. 115) and Haug believes that the doctrine of the resurrection of the body was also part of their creed.

On this subject of the early Iranian worship, Professor Rawlinson remarks in another place, that when the Iranic nations spread west and south, they came in contact with various Scythic tribes inhabiting the regions of Armenia, Kurdistan, &c., whose religion appears to have been Magism, which was essentially the worship of the elements. The Magi held no personal gods. Theirs was a Nature worship of fire, water, earth and air. The Magi appear to have corresponded very closely to the Druids, Magism became joined at a later period with Zoroasterianism, finally overlaying and absorbing it. The Magi formed an hereditary priest and augur class; they were prophets or soothsayers, diviners by rods, &c., expounders of dreams, and professors of incantation; they had no temples, no idols, no human sacrifices. They were, however, accused of the grossest crimes by the nations and creeds opposed to them, but not as it would appear on any just grounds. They formed, no doubt, a great theocratic power, religious and political, in various forms, amongst the various people of central and western Europe, and the determined opposition they offered to the invasions, both Roman and Christian, sufficiently explains the charges which have been brought against them by these their enemies.

We cannot but be struck with the fact, in reading ancient history, that the contest between the imaginative and sensual temperament, between the spiritual and material nature of man, is one of the earliest antiquity; and it is to the great Aryan race, in some or other of its branches that we find the great principles of spiritual purity and abhorrence of sensuous idolatry has been ever and more or less successfully upheld. They would not allow temples to be built to that supreme deity, whose great temple for man was the world itself: they would not allow any images of his inconceivable grandeur and beauty to be fashioned into material shape. That they were superstitious in their way, admits of no doubt, but all imaginative people are naturally

so, until their reason is enlightened, but they were superstitious without being idolatrous. Their isolation from the great civilised nations of their time, was probably as much wilful as the result of insufficient means of intercourse. If the governing class, such as the Magi or Druids, refused to encourage or to permit the use of writing, it could have been from no inability to master the art, but seeing the evil it had done, they determined to exclude it (like Plato did poetry, on the same principle) from their commonwealth; or it may be from a less worthy motive, with the view simply of keeping such knowledge as they possessed in their own power by the means of oral communication alone.

As regards buildings, whatever they may have been, we are satisfied they could have been of no great importance, since no mention or trace of them remains to us with the exception perhaps of a few rough stone circles, the greatest of which as yet known to us may have been and probably was a place of meeting for tribal purposes, the ordinary circles being purely sepulchral. Neither could the wonders of art have been unknown to them, nor the power in some degree at least of indulging in its practice have been wanting, but art had always inevitably been associated with idolatry, and was therefore, as among the Jews and Mahomedans at other periods, discouraged; in fine, we recognise in this Hierarchy of our forefathers prevalent throughout Europe and western Asia from an early period, a set of men who obtained, kept, and wielded all the power of an aristocratic and exclusive caste, who did everything they could to preserve a comparatively pure and simple religion, the exercise of which should rest among themselves, whilst they held that the highest wisdom for the great mass of the people was, that they should attend only to their daily wants or duties, labouring on through a hardy but not unhappy life, till they should fall asleep, firm in that simple faith in the powers of Nature, the most notable of which was that great luminary the Sun, which, throughout all ages and amongst nations, under one name or another, has been universally the object of adoration, and the emblem of which, namely, the circle, the early inhabitants of these isles so frequently placed as a kind of charm on the urns which contained the ashes of their deceased relatives. Mr. Squier, to whom the world is so much indebted for exact knowledge on American antiquities, well sums up his introductory observations to "The Serpent Symbol" in these words concerning Sun Worship: "It may be said to have been universal among nations the most remote from each other, from the torrid to the frigid zone, under one modification or another, this worship has existed. . . . Its worship spread over America as it did over Europe and Africa, and man's accredited birth-place in Asia." To this we would add, that the first day of the week is still named in honour of the Sun, wherever the Teutonic races exist, and Christmas day itself, the great festival of the Church does not mark the actual birthday of its founder, for that day is absolutely unknown, but with that systematic disregard of truth which characterises most of the proceedings of the early Church, it was pronounced to be the 25th of December simply because it happened to be the principal festival of the worship of Mithras, as being the day on which the Sun entered its winter solstice, as Chrysostom* expresses it:—"On this day (25 December) the birth-day of Christ was lately fixed at Rome in order that whilst the heathen were occupied in their profane ceremonies the Christians might perform their holy rites undisturbed." Nor are these the only traces of Sun worship still

* Homily 31, as quoted by the Rev. C. W. King, in "Talismans and Amulets." *Archæological Institute Journal*, Sept., 1869. Chrysostom was born at Antioch, about A.D. 350, and died A.D. 407.

existing among us, and indeed all our festivals are of heathen origin and form a parody of heathen practices either of Roman or Keltic origin. The beltane fire still exists amongst us, the mistletoe is still honoured, the holly and oak still used as emblems, the yule log is still burnt, and herds still made to pass through the fire; our churches, no matter where erected, are placed east and west, and the northern or shaded side of the churchyard was in old times out of favour: we pass the wine at table after the sun's course, and our waltz is but a modification of the ancient solar dance; in fine, for life and light, heat and health, and day and night, we still must recognise our dependence on the centre of our planetary system as the source of all visible existence, the Sun "the eye which the universe beholds itself and knows itself divine."

RELIGIOUS SYMBOLS.

THE CIRCLE.

BEFORE proceeding to the consideration of our symbols, it will be advisable to take a brief general view of the character of the old religious systems which connected man with Nature, and with the Creator or Creators of that Nature, and his or their agents: we say "Creator or Creators," and "His and Their," because in all the old creeds there appears to have been a latent recognition of one Supreme Being, the origin of all things, even of the Gods themselves, inconcievable and not even to be named lightly, owing to the awful nature of His mysterious power, the great original and end of all things whatsoever. Among the Hindûs, Greeks, and Teutonic races, amongst whom we include the Scandinavians, this appears most distinctly to have been the case, and it is very remarkable to find that the sacred and mystical title of the "Great Spirit" is still retained in the "aum" or "om" of the Indian devotee, the "Iao" of the Syrians, the " $\alpha\omega$ " of the early Christians. This, according to accredited writers on Indian creeds, is the meaning also of "Brahm" the sum of all things, the uncreate; he who has neither beginning nor end; and it is necessary to bear this in mind, for it is this which is most clearly expressed in the primal symbol of the circle; but this circle could not be described without a point of formation, consequently the idea of both in connection with the principal Creator naturally ensued, and the circle with the central point is one of the very earliest symbols of the Great Spirit, from whom, according to Hindû creeds all things proceed, to whom all things return, and in whom all things are finally absorbed.

We now come to three characters of this supreme power, forming a Trinity, which we shall find common to all people of antiquity, and which may well be represented by three concentric circles. These are the Creator, Preserver, and Destroyer. In Hindûstan these are represented by Brahma, Vishnu, and Siva, and by Buddha, Dharma, and Sanga, of which trinity in unity the right angled triangle is also a symbol. Amongst the ancient Egyptians, "Intelligence, Matter, and Kosmos*" was represented by the perfect triangle, the perpendicular being 3, the base 4, and the hypotheneuse 5. The first being the masculine nature, the second feminine, and the third the product of both: or Osiris the prime cause, Iris the receptive power, and Orus the result of both in combination. The Orphic, or archaic Greek trinity,

* Sir G. Wilkinson. "The ancient Egyptians."

consisted of Metis, Eros, and Ericapeus; or Will, Love, and Life giver. Or, as described by Cory in his "Ancient Fragments," p. 287, and quoted by Mr. Squier in "The Serpent Symbol," the Demiurgic or Creative power which brought the world out of chaos was named *Phanes*, Ericapeus, Metis (all comprehended in Phanes or Protogones), which translated, signify Light, Life, Energy, whereby was meant that the three powers of the three names are the one power and strength of the God by whom all things were produced. Among the Sidonians these three powers were represented by Chronos, Love, and cloudy Darkness; among the Phœnicians by Ulomus-Chusorus and the Egg; among the Hebrews by Fire, Light, and the Spirit or Air; among the Zoroasterians by Fire, Light, and Ether; among the Platonists by Power, Intellect, and Soul; and according to Plutarch Intelligence, Matter and Kosmos. According to Pythagoras three (3) was the primal perfect number and symbol of completeness; the cube of 3 being 9, was regarded by him as the extent to which numbers would go, all others being comprehended by, and revolving within it; and the decade 10 was called by him "Heaven," as being the boundary of 9, and forming, as it were, a monad, with which recommences a fresh series, capable of infinite expansion. We should add that Sir G. Wilkinson states that the Egyptian theology recognised the principal Triad as distinct from the one only God, the Monad; and this Triad varied in different places. There was also a great and lesser Triad, the third being always the product of the two first, as *e.g.* Osiris, Iris, and Horus: Amun, Mant, and Khonso. Thus the number 3 became subsequently amongst the Greeks and Romans one of mystic import, and we meet with the "Trifidum fulmen Jovis," the Trident of Neptune corresponding with the Trisul of Vishnu, which we shall speak of later on as having probably a distinct meaning of its own. The three sons of Saturn, the three-headed Cerberus, the three Judges of Hades, three Furies, three Karites, or Graces, and the three Fates. Clotho, as Mr. Squier ingeniously suggests, who holds the distaff, being Creation; Lachesis, who spins the thread, Preservation; and Atropos, who cuts the thread, Destruction. Later on, though the meaning of this number was lost, it was still considered exceptionally good or lucky, as were all uneven numbers, and Virgil's *dictum* (Ecl. viii., 75) *Numerô deus impari gaudet* was applicable to all uneven numbers within the decade. This subject of even and uneven numbers brings us to one important fact which it is necessary to keep constantly in mind whilst investigating primitive symbols, viz., the duality ascribed to each deity separately, from the highest to the lowest, as still found in all Hindû creeds at this present time. Each male deity has a female *sacti* or energy, the reciprocal principles of Nature being thereby represented. In the primal principle this duality is considered to be in combination, *i.e.*, androgynus, or bisexual, of which the lotus and the scarabæus, the serpent and the palm tree* were ancient symbols, as being considered also to contain the two powers in combination.

Thus the derived deities have each a separate consort—Osiris and Isis, Ouranus and Gaia, Zeus and Here—and in India the numerous gods have all their separate consorts. How far this duality in Nature is still recognised and believed in by an existing people is curiously illustrated by the Chinese. Thus Davis, in his excellent work, "The Chinese," quotes an ancient Chinese writer, who says: "The celestial principle was male, the terrestrial female; all animate and inanimate Nature may be distinguished into masculine and feminine; even vegetable productions

* We think there can be no doubt but that the sacred tree so common in Babylonian Scriptures, and before which the king performs the Soma ceremony, bowl in hand, is the date palm, the trellis work round it being simply a frame formed, perhaps, of some other plant, the vine, or asclepias, productive of intoxicating effects.


are male and female, as, for instance, there is female hemp, and male and female bamboo." "Numbers themselves," he adds, "have their genders; a *unit* and every odd number being male, *two* and every even number female." The combination of these two principles, the active and passive, appear to have been represented from the earliest ages and amongst all nations, by the cross; and thus the cross within the circle invariably represents the energising power of some one or other divinity. When the cross is placed diagonally, however, this is not the case, and we shall see, further on, that another meaning is attached to this form—the Christian St. Andrew's Cross—and that such a cross within a circle, at one period at least, represents the orb of the earth. Nor is the fact that the earth was generally regarded by the ancients as a flat surface any objection to this symbolic meaning, for the earth was always personified as a deity, and thus fittingly described by the circle; and, moreover, there is reason to believe that the roundness of the earth was held by various ancient philosophers, for Herodotus, writing some 400 years B.C., says: "For my own part, I cannot but think it exceedingly ridiculous to hear some men talk of the circumference of the earth, pretending, without the smallest reason or probability, that the ocean encompasses the earth, that the earth is round, as if mechanically formed so." An opinion we have reason to believe held by several philosophers from the time of Pythagoras, if not before; and as early as the 3rd century B.C., Archimedes states that Aristarchus of Samos propounded the heliocentric nature of our planetary system, and that the earth was a globe turning on its own axis. The upright cross, and the circle singly or in combination with it, are common to most people of the past, and are even yet in use; but there is one peculiar form of cross, the *tau* cross, or rather the *crux ansata*, or *tau* cross with a symbolic oval, which is peculiar to Egypt and Babylonia, or only found, and then in a modified form, in adjacent lands. Among the ancient Egyptians this cross and circular or oval adjunct is the symbol of divine or eternal life, and occurs held in so great a variety of positions by the various personages who carry it, that we are inclined to suspect each separate position may have borne a separate interpretation. Be that as it may, the meaning of this peculiar symbol seems to us so clearly indicated as to require no further explanation. As regards the *tau* itself, or *crux commissa* (as it is often termed in contradistinction to the *crux immissa*), which represents the two symbols in juxtaposition but not in combination, such a symbolic figure has been the sign of life among many people of antiquity. The "mark" which the messenger was ordered by the Deity, in the vision of Ezekiel, to set on the forehead of those destined for salvation from divine justice in Jerusalem, is, we are told, literally a "*tau*," and in various old stained glass representations of the subject is so rendered pictorially. It is also stated to have been the mark set on the foreheads of the worshippers of Mithra, or the Angel of the Sun, in later times, and to have been the mark made upon culprits, amongst the ancient Greeks, who were reprieved from death. On the roll-call of the Roman legions a *tau* was placed against the names of the living, a *theta* against the dead. Anthony the Copt, who founded monachism in Egypt, about the year 300 of our era, is stated to have adopted it as his emblematic cross, and as he was believed to be miraculously gifted in the cure of epilepsy, or "St. Anthony's fire," as it was subsequently called; it came on that account probably into great favour among the later Jews as an amulet in conjunction with various magic formulas against epilepsy, as stated by the Rev. C. W. King, in "Talismans and Amulets," *Archæological Journal*, September, 1869. On a cabalistic or mystical cross preserved at Maestricht, figured in Cahier

and Martin's "Melanges Archeologiques," the *tau* is conspicuously engraved. In Albert Durer's well-known woodcuts of the Life of Jesus, the angel who announces to Mary her miraculous conception, bears a large cross of the *tau* shape; and in Ireland, even to the present time, it is stated that crosses of this peculiar form are still held in superstitious regard by the peasantry as being possessed of occult virtues.








We now come to the most mysterious symbol of our collection, to which many names are attached, all more or less unsatisfactory; and as it is desirable to have some settled name by which to describe it, we will take as the simplest and most descriptive, the "*Fylfot*."* This peculiar cross (for a cross it still is) is found in countries and at epochs wide apart, yet which by its adoption would appear to have held some idea in common, which the *fylfot* serves to express. We have sought for it in vain amongst the symbols of Egypt and Babylonia. De Mortillet, in his "Signe de la Croix avant le Christianisme," describes it as found upon an Assyrian figure, on the authority of Padre Garucci; but even if it is so, it must be quite an exceptional case, for neither in the whole series of Assyrian antiquities in the British Museum, nor in the great illustrated works of Botta, Layard, &c., have we met with it. Simple crosses many, but not the *fylfot*. The earliest period we come across it is in that of archaic Greece, on the early pottery preserved in the British Museum, ascribed to between the years 700 and 500 B.C. It is among the very earliest in this collection, judging by appearance, that we meet with the *fylfot* in great quantities; and among the earliest also, it is to be remarked, that it takes the form of four *cruces commissæ* joined together; but this, though decidedly marked in a few early instances, is not the usual form, which is generally that of a cross with turned ends, which found in various early Greek coins, has been termed a "Labyrinth" and "Mæander," and is asserted by Mr. Newton, in the appendix to Ruskin's "Stones of Venice," part ii., p. 401, to be a mode in Greek art of representing water. "In the Mæander pattern the graceful curves of Nature are represented by angles, as in the Egyptian hieroglyphic of water. So again the earlier representation of the Labyrinth on the coins of the Cretan crosses is rectangular; on the later coins we find the curvilinear form introduced." We shall have occasion to consider this opinion further on, and will continue with the history of the symbol itself. Returning to the archaic crosses in the British Museum, we find that this symbol, after many modifications, gradually disappears, apparently between the 7th and 6th centuries B.C.


The next series of remains on which it occurs are those of the Alban and Latin races, and in some of the works of the later Etruscans, all of uncertain date, but in the Alban and Latin examples probably equally ancient with the archaic examples of the Pelasgic Greeks, of whom the Latins appear to have been a cognate race. In most of these instances it is a pure *fylfot* or *gammadion*, but in the later examples presents a sort of spike or foot at each end of the cross. We next meet with it in India as a symbol of Buddha, at a date not easily ascertainable, but apparently two or three centuries before our era, and as a mark of the Jain sect some centuries after our era. It is frequently found as a pure *gammadion* among both these classes, and also occurs on Pali inscriptions of great but uncertain antiquity, at the beginning and end of a sentence, much in the same way as a cross was placed before and after mediæval magical and holy formulæ.

* This word is Scandinavian, and is compounded of old Norse—*föl*, equivalent to the Anglo-Saxon *fela* (German *viel*), many, and *fotr*, foot, the many-footed figure of Stephens, &c.—GEORGE WARING, M.A., Oxford.







But neither in the hideous jumble of Pantheism, wild speculative thought, mystical fables, and perverted philosophy of life among the Buddhists, nor in the equally wild and false theosophy of the Brahmins, to whom this symbol, as distinctive of the Vaishnavas, sectarian devotees of Vishnu, is ascribed by Moor, in his "Indian Pantheon," nor yet in the tenets of the Jains, do we find any decisive explanation of the meaning attached to this symbol, although its allegorical intention is indubitable. As regards the chronology of the Hindûs, we also profess ourselves very sceptical: there are no existing monuments which can lay any just claim to a date many centuries prior to our own era, and what they had in the way of Art especially, will prove, we expect, in time, to be mainly infiltrations from Egypt, Babylonia, and Greece. The one fact, however, remains as regards the *fylfot*, that it is a common symbol, not only in India, but in Thibet and amongst the Buddhists of Asia generally, from probably a few centuries before to several centuries after our era. We find it again in the catacombs of Rome as an early Christian symbol, and also in remains of Roman Art in Africa, of the early Christian period, but it does not appear in either case to have been in common use. On turning to Northern Europe, we next find it continually occurring in Scandinavia, Germany, and England, from an indefinitely early period to the introduction of Christianity; or, to speak roughly, from the 1st century before to the 11th century after our era; and, with the exception of India and Greece, we find it nowhere in such plenty, or in such variety of form. Here, for the first time, we arrive at some conception of its meaning, from the name attached to it, viz., "The Hammer of Thor," and as the Scandinavian Thor corresponds to the Greek Zeus and Roman Jupiter, the god of the sky,* we seem justified in believing that it may represent his most common emblem, the lightning or the thunderbolt, that hammer which he launched with fatal effect, and which returned ever to his hand; especially as the name of Thor's hammer, "Mjølner," seems founded on the Slavonic "Molnia," lightning. But even here we are not on sure ground, it is merely an ingenious explanation; and one archæological writer, at least, Professor Stephens, of Copenhagen, in his "Old Northern Runic Monuments," always describes it as the symbol of Odin, but the sweeping manner in which he treats the subject will be seen from the following extract. In vol. ii., p. 509, he says, speaking of the bracteates, or die-struck medals, that they frequently "bear the *fylfot*, or *gammadion*, or *crux Gothica*, or running cross, or flanged thwarts , which is a peculiar, and also most ancient, Indian mark, the

* It may be well to point out here that the seven days of the week, though common to ancient Egyptians and Jews, were not fixed in their present nomenclature or generally received until the time of the later Roman Emperors. They are named in this order: Dies Solis, Sun-day; Dies Lunæ, Moon-day; Dies Martis Tuiscos or Tiw's-day; Dies Mercurii, Wodin's-day; Dies Jovis, Thor's-day; Dies Veneris, Freya's-day; and Dies Saturni, Seatur's-day; in which arrangement the Teutonic god names are later naturally than the Roman ones, and are believed to represent the corresponding deities which in each case it will be observed are planetary. In this series it is to be remarked that Wodin or Odin is supposed to correspond to the Roman god, Mercurius, and this may account for the assertion of Cæsar that the British of his time worshipped Mercury as their principal deity, but he alludes probably to the Belgic Gauls who peopled Cantium. And here we must remember that there were two Odins of early mythology, one the supreme deity, and the other a quasi-historical hero, who about the 1st century B.C. is stated to have been the leader of the Scandinavian people, and introduced amongst them, according to tradition, an alphabet, music, &c., and corresponds closely in character with the Egyptian god, Thoth, the Greek Hermes, and the Roman Mercurius. That Thor is properly made to correspond with Jupiter appears from the fact that in Dutch and German, Thursday is rendered by Donder-dag and Donner's-tag, or Thunder-day. Of Seatur we know little, except that he appears to have been a German and not a Scandinavian deity, and there is no reason to doubt but that he really corresponds to Saturnus, the god of agriculture and plenty, one of the most important deities of the Pre-Roman inhabitants of Italy. Curiously enough, Saturday, both in Germany and France, is known as Sams-tag and Same-di, a variation from the ordinary name, which is possibly explainable by the fact that Saman appears to have been a deity worshipped by the Keltic races. See Fosbrooke, "Encyclopædia of Antiquities," vol. ii., p. 658.

"Swastika" of the Buddhists; or the cross and circle, or spiked wheel ; or the single cross, or plain thwarts ; or a triskele, or threefoot ; and so on. They thus exhibit forms of those olden and widely spread Pagan symbols of deity and sanctity and eternal life and blessing, which can be traced from the East over all the European lands, Keltic and Gothic, and which in our north may have been the peculiar symbols, the  for Thu(no)r, and the  for (W)odin. The  used to be vulgarly called in Scandinavia the hammer of Thor, and Thor's hammer mark, or the hammer mark, but this name properly belongs to the mark .* We will now proceed with the notices of the *fyolfot* found in other works. General Cunningham, in his valuable text to "The Bhilsa Topes," says (p. 17) "The atheistical Swastikas received their name from their peculiar symbol, the *swastika* or mystic cross, which was typical of their belief in *Swasti*. This term is a compound of 'Su,' *well*, 'asti,' *it is*, meaning 'it is well;' or as Wilson expresses it, 'so be it,' and implying complete resignation under all circumstances."

Cunningham adds, in a note, that the founder of this doctrine is said to have flourished between the years 604 and 523 B.C., and that the mystic cross is a monogrammatic symbol formed by the combination of two syllables *su* and *ti*—*suti*. Moor, in his valuable work, "The Hindû Pantheon," says that the sacred jar of the Vaishnavas, sectarists of Vishnu, the second or preserving power of the Hindû triad, is marked with the mystical , and that it is in use among the Jains, another Hindû sect. Now it becomes important to know something about these various sects, and on consulting Professor Wilson's invaluable work on the Hindû religious sects, in the "Asiatic Researches," we find no account of any sect named "Swastika," which is only the proper name of the mystic cross, and we are inclined to believe that the date is as apocryphal as the title of the sect. As regards the Vaishnavas, Professor Max Muller states in the "Oxford Essays," 1856, that "the stories of Siva, Vishnu, Mahadeva, Parvati, Kali, Krishna, &c., are of late growth." Moreover, there is not one only, but many sects of Vaishnavas, the first authentic records of which date from the 8th or 9th century of our era, but some of whom are materialists, and they form but a small minority among the numerous Hindû sects, most of whom are believers in a wild and fanciful Pantheism, leading to the most deplorable moral results, and the most hideous and repulsive mythography the world has ever seen. As regards the Jains, a religious class in India so important as to have a literature and architecture of their own, we need not enter into details regarding these people, it is enough to say that their main creed is in a kind of recurrent saint worship, and that they might be superficially regarded as materialists. Professor Wilson has, we think, satisfactorily shown that the sect is not of very ancient origin, and, indeed, does not mount higher, as a corporate body with a fixed creed,

* Valuable and interesting as Professor Stephens' work on the northern runes certainly is, yet he makes rather wild and rash assertions at times, of which the origin of my own name as given by him is an instance. He speaks of "A Waring, a northman, who had taken service in the Imperial body guard in Constantinople." And he adds in a note, "Waring and guardsman are the same. To ware, ward, guard; a waring, or warder of the guard," a very unfounded assertion to base on the little fact that *guard* and *ward* are identical. Such a guardsman would be a guarder (warder), or guardian (warden), and not a warin or waring at all. Moreover, the Imperial body guard of the Byzantine Emperors were known as the Varagæ, Varagian, or Varangian-guard, most probably from the warlike and predatory tribe of that name inhabiting the Baltic coast, from whom they may have been mainly recruited, and one of whom, Rurik, founded the first Russian dynasty. The name Warin appears in early Lombard records, and Mr. R. Ferguson, in his "English Surnames," remarks that Guarini, Ricciardi, and Leopardi, correspond with the old German names, Warin or Guarin, Riccard, and Leobhart." Families of Warin, Varin, Guerin, Guarin, Guarini, Quarenghi, are common in Italy and France, all probably deriving their descent from a Teutonic tribe, the "Varini," or "Warriors," mentioned by Tacitus, and by later authors called Warini, Werini, and Guarni, who dwelt in Thuringia.

than the 8th or 9th century of our era, though they may have existed long before that date, he adds, as a division of the Buddhists. They also make use of the swastika as a symbol and as a seal, and it is perhaps to this sect General Cunningham alluded in his remarks on this symbol, already quoted, as they are likely to have been denounced as materialists and atheists by the Brahmans and Buddhists, neither of whom recognise them as orthodox. But to return to the remarks of various writers on this symbol. Geoffrey Higgins, in his most remarkable but over fanciful work, "The Anacalypsis," states that "The Abbé Pluché says the Egyptians marked their god Canopus* indifferently with a T or a . The Vaishnavas of India have also the same sacred jar which they also mark with crosses thus , and with triangles thus . The vestment of the priests of Horus is covered with these crosses . These are the sectarian marks of the Jains . The distinctive badge of the sect of Xaca Japonicus is this ." "The religion of the Jains," he adds, "of Buddha, or Xaca, and Fo, are all proved to be the same." In this, however, as we have shown above, he is mistaken. Dr. Moore, in his "Ancient Pillar Stones of Scotland," points out this mystic cross in the writing on that antiquarian puzzle, the Newton Stone, and says that "it is the recognised sign of orthodox Buddhism, as now taught in China, Thibet, and Bhotan," and that it is common in China; indeed it enters largely into Chinese ornament, and is also a Buddhist symbol. Mr. J. Simpson, the well-known artist, tells me it is often worn in China as a charm. In "Notes and Queries," where a rather long correspondence occurs relating to the *gammadion*, one writer describes it as "a mystical figure employed by the Buddhists as emblematic of fire, and is considered lucky." He adds his belief that it is coæval with the origin of Buddhism about the year 600 B.C. A writer in the "Edinburgh Review," on "The Prechristian Cross," a full and learned disquisition on that subject, speaks of it throughout his treatise as only a modified form of the ordinary cross, which makes it difficult to understand when he is alluding to the plain cross or the *fylfot*; he states that it is found among the Buddhists, &c., &c., and in the sculptured stones of Scotland (but after a careful search, we can find only one or two imperfect representations of it, putting aside the Newton Stone inscription, where it is probably a letter or a numeral only). That it is carved on the temples and other edifices of Mexico and Central America (where again we have sought for it in vain). That it is found on the cinerary urns of the *terramare* of Parma and Piacenza, the date of which has been assigned by Italian antiquaries to 1000 B.C. (but there again we have found only the plain cross, and not the *fylfot*); and finally he asserts that "it was the emblem of Libitina or Persephone, the awful Queen of the Shades, and is, therefore, commonly found on the dress of the *tumulorum fossor* in the Roman catacombs," but we have only found one such example. "It is noteworthy, too," he continues, "in reference to its extreme popularity, or the superstitious veneration in which it has been also universally held, that the *cross-patée*, or cruciform hammer (but we shall show these are different symbols) was amongst the very last of purely Pagan symbols which was religiously preserved in Europe long after the establishment of Christianity (not in Europe, but in Scandinavia, and wherever the Scandinavians penetrated). . . . It may be seen upon the bells of many of our parish churches, as at Appleby, Mexborough, Hathersaye, Waddington, Bishop's Norton, West Barkwith, and other places, where it was placed as a magical sign to subdue the vicious spirit of the tempest;" and he subsequently points out its constant use in relation to water or rain.

* Properly, "Canopus," the Greek name of an Egyptian deity, possibly "Cneph;" also the name of a peculiar jar used in the ancient rites.

The Rev. G. Cox, in his "Aryan Mythology," says: "We recognise the male and female symbol in the trident of Poseidon or Proteus, and in the *fylfot* or hammer of Thor, which assumes the form of a *cross-pattée* in the various legends which turn on the rings of Freya, Holda, Venus, or Aphrodite." Here again we find the *fylfot* and *cross-pattée* spoken of as the same symbol, and as being emblematic of the reproductive principles, in which view of its meaning, Dr. Inman in his "Ancient Faiths embodied in Ancient Names," concurs. But that the traditional name of Thor's hammer, attached to the *gammadion* in the north of Europe, may be correct and have an actual meaning, appears from the following passage from the same work (vol. i., p. 380). Speaking of Thor, he says, "The thunderbolt in his hammer, the mighty club which, when hurled from his hand, comes back to him again after doing its deadly errand." This weapon, we should add, Thor could only seize hold of with his *iron* gauntlets, and if this metal is correctly given, we obtain a clue to the date of the legend. We would add that Mr. Cox quotes frequently Mr. Baring Gould's "Myths of the Middle Ages," in which the writer, in dilating on the Prechristian cross, speaks of G. de Mortillet's work on that subject, as being of little value, yet subsequently translates entire passages from it into English without the slightest acknowledgment of the original. He also connects the cross, erroneously as we think, with Neptune, as seen on a Roman Mosaic pavement in the South of France.

The Rev. C. Boutell, in "Notes and Queries," points out that it is to be found on many mediæval monuments and bells, and occurs, *e.g.*, at Appleby in Lincolnshire (peopled by Northmen), as an initial cross to the formula on the bell "Sta. Maria, o. p. n." and "c.," in these cases it has clearly been adopted as a Christian symbol. In the same author's "Heraldry," he merely describes it as a "mystic cross."

In ordinary heraldic works it is termed the "*croix cramponné*," from its likeness to a metal cramp used in masonry. Planché, in his "Pursuivant of Arms," says of it, "The *fylfot* is a mystic figure, called in the Greek Church *gammadion*. It is very early seen in heraldry, and appeared in the paintings formerly in the old Palace of Westminster. Its signification is at present unknown." In Pugin's "Glossary of Ornament," under the word "*fylfot*," the writer observes that "There is an interesting account of it in Waller's 'Monumental Crosses,' No. 10, where it is described as having been known in India as a sacred symbol many centuries before our Lord, and used as the distinguishing badge of a religious sect calling themselves Followers of the Mystic Cross. Subsequently it was adapted by the followers of Buddha, and used by Christians from a very early period. Mr. Waller imagines it was first introduced on Christian monuments in the 6th century; but in this he is not correct, as it is found in some of the very early paintings in the Roman catacombs, particularly on the habit of a *Fossor*, or gravedigger, given by D'Agincourt. "This monument," he says, which is certainly not later than the 3rd century (see our plate 43), "is of great interest." He also states that in Thibet it is used as a representation of God crucified for the human race, citing as his authority, F. Augustini Antonii Georgii "Alphabetum Thibetarium," Rome, 1762, in 4to, pp. 211, 460, 725. "From these accounts it would appear that the *fylfot* is a mystical ornament, not only adopted among Christians from primitive times, but used, as if prophetically, for centuries before the coming of our Lord. To descend to later times, we find it constantly introduced in ecclesiastical vestments . . . till the end of the 15th century, a period marked by great departure from traditional symbolism." (Pugin's "Glossary.")

We have given such remarks of various writers on this symbol as we have been enabled

to find, and it will be seen that though they are more or less vague, uncertain, and confused, in their description of it, still, with one exception, they all agree that it is a mystic symbol, peculiar to some deity or other, bearing a special signification, and generally believed to have some connection with one of the elements—water. We shall make our own remarks on the subject as we proceed with the description of the examples given in our plates; confining ourselves here to the following facts. The *Fylfot* is not found as a symbol on the ancient Egyptian or Babylonian monuments of any kind. It first appears, at a fairly assignable date and in great profusion, on the archaic earthenware of Greece and Italy, at a period ranging from about 700 to 500 B.C., and on the early coinage of Greece and its colonies of somewhat later date; after which period it entirely disappears, and its place taken by the Eye, appearing to denote an influence from Egypt, where the Eye was long emblematic of Osiris, the sun, the all-seeing eye of the heavens, and which spread finally throughout Asia, and is found in Central America and the South Sea Islands. It is found in India at an early date, but not easily determinable, a century or so, perhaps, before our era, as a sectarian mark of the worshippers of Vishnu, and at a later period, of the Jains, and among the Buddhists of Asia generally, though we have no reliable evidence as to the period of its introduction. Amongst all these we believe it is still in use. In Europe, again, we meet with it, but sparsely employed, a few centuries after our era, in the catacombs of Rome, and in some Roman provinces,* but it is not clear whether merely as a modified form of a Christian cross, or as a special or separate symbol. The next and latest appearance of it is in Scandinavia, and here it equals in quantity the application of it in ancient Greece, and is generally more pure in character, though its latest examples became as complicated in form as those of Greece, Etruria, and India. It appears in Scotland and England only in those parts where Scandinavians penetrated and settled, but is not once found in any works of purely Irish† or Franco-Keltic art, and becomes finally incorporated in mediæval symbolism as a Christian cross, and into heraldry as an armorial bearing.

Of its many names none are actually explanatory of its meaning, but the most appropriate one seems to be the *Fylfot*, from the old Norse "*föl*," or Anglo-Saxon "*fela*," many; German "*viel*," English *full*; and "*fot*," foot, or the many-footed figure; and that this is no inapt symbol for the Sky God, Thor, the lord of the thunder and lightening, appears, from an expression used by Pindar in his "Ode to Psauis," a victor in the chariot race of the Olympic Games, B.C. 452, where he addresses Zeus or Jupiter, thus: "O thou mightiest hurler of the thunder, unwearied of foot, O Zeus!" And when we know that the Olympian Zeus was the chief deity of the archaic Greeks, the connection of this symbol with him as one of his attributes, presents, at least, no slight probability, and this idea is further confirmed by the fact that in several instances the cross terminates in a kind of foot (see No. 17, pl. xli.), and the cognate symbols of Macedonia, Sicily, &c., in the ancient world, and of the Isle of Man, a Northman's settlement at a later period, are all represented by a wheel-like footed figure, the ordinary meaning attached to which is, we believe, quite arbitrary and erroneous. Among the Hindûs of various creeds it may have had a different application, but though, as a symbol, by the worshippers of Vishnu it might be supposed to refer to the solar orb, yet we are inclined to believe that in all

* It occurs on the top of two stone altars of the Roman Wall, N.B. See Bruce, "The Roman Wall," p.p. 335, 395.

† I believe it occurs twice on an "Ogham" stone in the Museum of the Royal Irish Academy, figured in Wilde's Catalogue, p. 136, but the *fylfots* are omitted in the wood cut.

the Indian examples it symbolises the union of the two purifying elements—fire and water—and their representative deities. But of this we will speak more at length in our descriptions of the Plates. We will only add in this place that Pythagoras, the most remarkable of the early Greek philosophers, who is stated to have been born about the year 570 B.C., a time when the *Fylfot* was still a Grecian symbol, is traditionally believed to have visited India, and may have introduced the mystic figure there, and that its application may have been retained and used by various sects long after the knowledge of its original meaning was lost.

THE SERPENT SYMBOL.

ONE creature has become so inseparably connected with sun or planetary worship throughout the world, and forms so curiously conspicuous a figure in the ornament of our Keltic and Teutonic ancestors, that we purpose to trace the nature of its symbolic meaning amongst them, and in doing so must briefly follow it up from its earliest appearance as a religious symbol in other lands. We may premise that the Lion, the Bull, and the Horse, amongst animals; the Eagle, Raven, Goose, and Cock, among birds; and the Snake among reptiles—common to both elements, earth and water—were from a remote antiquity all sacred to, or typical of, the Sun; but of them all, not one is so widely spread as the Serpent, and not without reason, for of all living creatures it must, to the casual observer, appear as most wonderful. Without apparent means of locomotion, its action is yet swift, powerful, and graceful; without feet or paws, it yet can glide, coil, stand erect, climb, leap, dart, and likewise swim. As a writer in the "Museum of Animated Nature" well remarks, snakes are "endowed with powers which in a semi-civilised state of society must operate powerfully on the mind. At ease and freedom alike on the land, in the water, or among the trees; at once wily, daring, and irresistible in their attack, graceful in their movements, and splendid in their colouring—that such creatures, to be both dreaded and admired, should become the objects of superstitious reverence, is scarcely to be wondered at." And still less so is this the case, when we add the fact of its skin-shedding, its mysterious reproductive character, its evident love of and dependence on the sun's heat, its sensibility to musical sounds, and in many instances its gentleness and its attachment to those who will protect and nourish it. Indeed, Pliny asserts that so tender-hearted are Serpents "they die of very grief and sorrow that have done such a mischief" as sting a human being; but "the salamander," he adds, "is able to destroy whole nations at one time.

Thus, the causes which led to the reverence paid to the Serpent may be due in a great measure to those mentioned by Sanconiathon, a Phœnician Prechristian writer, whose remains, however, have only come to us second or third hand. He says that "Taut first attributed something of the divine nature to the Serpent, in which he was followed by the Phœnicians and Egyptians. For this animal was esteemed by him to be the most inspirited of all reptiles, and of a fiery nature; inasmuch as it exhibits an incredible celerity, moving by its spirit without hands or feet, or any of the external members by which other animals effect their motion. And in its progress it assumes a variety of forms, moving in a spiral course, and darting forward with whatever degree of swiftness it pleases. It is, moreover, long-lived, and has the quality not only of putting off its old age and assuming a second youth, but of receiving at the

same time an augmentation of its size and strength; and when it has filled the appointed measure of its existence, it consumes itself, as Taut has laid down in the sacred books; upon which account this animal is received into the sacred rites and mysteries."

Horapollo, an Egyptian, writing probably within our era, after explaining why the Serpent represents the Universe, adds, that "Every year it puts off its old age with its skin, as in the Universe the annual period effects a corresponding change and becomes renovated. And the making use of its own body for food, implies that all things whatever which are generated by Divine providence in the world, undergo a corruption into them again."—(Squier, p. 156.)

Other fables and ideas relating to the Serpent were also common amongst the ancients, among which, that of its supposed immortality was one well calculated to add to the feeling of reverence with which it was regarded. Moreover, the incarnation of divine personages was not unfrequently ascribed to the medium of a Serpent. Dr. Bathurst Deane points out that the mothers of Alexander, Aristomenes, and Oratus, respectively conceived "by some god who had changed himself into the form of a Serpent;" that Jupiter "metamorphosed himself into a dragon to deceive Proserpine;" and that "the Spartans, as well as the Athenians, believed in their Serpentine origin, and called themselves *ophiogenæ*." We will not, however, launch into the almost boundless sea of fable and fabulous ideas connected with the Serpent, but confine our remarks to the history and application of the Serpent as a symbol, and endeavour to ascertain how far it really was worshipped as so many writers have asserted, or how far it was merely revered and affected as a symbol of a higher and divine power.

It is to be remarked that in the case of the Jewish fable of the Fall of Mankind, which from its childlike *naïveté* carries in itself, apparently, an evidence of its great antiquity—the Serpent is not described as a divine creature of any kind, either good or bad, but is merely described as the "most subtle of the beasts of the field," and speaks as naturally with a human voice as do other animals in ancient fables. The whole story bears the impress of a fable belonging to the earliest stage of humanity, and shows no traces of an influence from Egypt, or from Persia, or India, where we shall find the Serpent endued with divine attributes, sometimes of evil, but principally good. One of the earliest notices of its occurrence we meet with, is on the sarcophagus in the Soane Museum, from the tomb of Oimenephtah I., circa 1200 B.C., on which, writes Dr. S. Sharpe, "there is a drawing of the Eternal Serpent, and also of the conquerors of that great enemy of the human race, who bear along its lengthy folds in solemn procession." Sir Gardner Wilkinson, in his "Egyptians in the time of the Pharaohs," speaks of the killing of "the Great Serpent," the emblem of sin, and at p. 160, calls the Great Serpent "the giant Aphophis, pierced by the spear of Horus, the Apollo of Egypt;" and by Bonomi and Arundall, "Gallery of Art," British Museum, pp. 2-17, he is described as "the Giant Serpent, by name Apoph or Apophis, a form of *Typhon*, emblem of darkness, brother and enemy of the sun or light."* Now Typhon and Python, it may be remarked, are both generated in darkness and oozy mud, and are both slain by the arms of Apollo, *i.e.*, darkness is dispelled by the rays of the sun. The giant Typhon of the early Greek mythology is also typical of the same idea; of darkness or evil, causing terror to the very gods themselves, and only cast down and crushed beneath the earth after a combat with Zeus or with

* E. G. Squier, "The Serpent Symbol," p. 169; also in the illustrated description of the said tomb by J. Bonomi and S. Sharpe.

Apollo. Allowing, then, that the Great Serpent of Darkness, as a monstrous and evil power, is to be found in the Egyptian theogony, yet, it is easily provable that in most instances the Serpent merely stands for the symbol of divine power, wisdom, and energy; and when represented with a human or other head, as a divinity, was always regarded as benevolent, and was revered as an Agatho-dæmon. Such are the various winged figures we meet with in Egyptian monuments. Such was he as a seraph, or winged snake, on the Jewish ark; an idea taken from the idolatrous Egyptians by Moses, and absolutely opposed to the strict letter of the law as given on the two tables. But it is as a *symbol* rather than a deity that we meet with it on Egyptian monuments. The asp was especially representative of dominion, and was so distinctive a badge of royalty in Egypt, that later on the Greeks applied the term *basilikos*, "royal," from *basileus*, "a king," to the asp, its signification being, as Sir G. Wilkinson observes, both divine and royal. From the Egyptians this idea of the Serpent would appear to have passed on to the Greeks, since it figures amongst them essentially as a protecting and benevolent power. Cadmus, one of the Phœnicians, a trading people by whom Egyptian ideas, in a more or less modified form, were spread throughout the ancient world, is traditionally reported to have visited Greece and to have killed a dragon in Bœotia, and from its teeth, sown by him, sprang the Theban race; he himself and his wife being themselves changed into Serpents after death. Cecrops, traditionally stated to be an Egyptian, the founder of Athens, is sometimes described as half man half serpent. The temple of the protecting virgin Goddess, Pallas Minerva, was guarded by a large Serpent, and the border of her ægis, or goat-skin mantle, was formed by small snakes. As regards Draco, although the Ophites claim him as a Dragon, there appears to be no valid cause for so doing, beyond the similarity of name. However, the legend of a Serpent origin for various pre-Hellenic races in Greece is undoubted, and the reverential feeling for the Serpent as a protecting or tutelary demon is equally certain.

In the great ancient monarchies of the East—Babylonia, Assyria, Persia, &c.—we meet with nothing on their monuments to lead us to believe that the Serpent was regarded either in a good or bad sense as a divinity or as a divine emblem to any great extent, notwithstanding the assertion of Bishop Eusebius to the contrary, and the value of his assertion may be estimated from the fact that he wrote as a Christian partisan in the 3rd century of our era, and, in the same work, wherein he states that the Persians held festivals and orgies in its honour, he also declares that all the best parts of the old theories of theosophy, &c., were extracted from the Jewish Scriptures. Indeed it is not till the time of Zoroaster that we have any reference to the Serpent in the Zendavesta, and it is at a comparatively late period that we meet with Ahriman, described as a Serpent, "the Great Serpent," "the Ancient Serpent with two feet," the enemy of Mithra (the angel of the Sun), and of Heaven. But no worship appears to have been paid to him, nor temples erected to him; he represented the evil principle, or power of darkness, as opposed to that of light and heat, and is nowhere found as an object of affectionate regard, or of tutelary import. The childish story of the dragon in the apocryphal account of Daniel, which relates that there was a great Serpent which the Babylonians worshipped, and which Daniel killed by forcing balls of pitch, fat, and hair down his throat until the monster burst asunder, is worthy of a place with many other Jewish stories about themselves.

The meaning of the Serpent so commonly found in connection with the later Mithraic form of religion in Persia, &c., will be found explained in the Description of Plates.

In the horrible mythography of the Hindûs, the Serpent plays an important part and is of continual occurrence. The long epic poem of the Mahabharata, says Mr. Ferguson, in his "Tree and Serpent Worship," opens with a curse on the Serpent; and Krishna himself slew the poisonous Sea-snake Kaliga. Mr. Cox continually speaks of "the throttling Snake Anki" (?); but with these exceptions, the Snake in India was equally as in ancient Egypt, a tutelary being, or a symbol of divinity and power. As to the gigantic and unfortunate Snake, Adishesha, with whom the gods tried to churn the ocean into milk, he is a mere suffering agent; but the great coiled Snake, the Ananta Naga, or Sesha, is especially the emblem of eternity, and was also one of the Avatars of Krishna's elder brother, Bala-Rama. In other respects the Nagas or Serpents, including a semi-human, semi-serpentine, royal race of Northern India, appear always as benevolent rather than evil beings, and the ordinary Snake is still held in peculiar respect, and is regarded with reverence throughout Hindûstan, where the snake-charmer still plies his strange art, though no longer laying claim to a divinely-imparted gift.

It is unnecessary for our purpose to dilate further upon the frequency of the Serpent Symbol, or Serpent Gods, among the Mongolian races of Asia, nor on the hybrid peoples of North and South America. Amongst all these, Dragons and Serpents assume an importance, which at times becomes fearfully powerful. On the American continent especially, Serpent worship received its greatest development, and the ceremonies and legends connected with it have been most ably enumerated by Mr. Squier, in his "Serpent Symbol," and are powerfully described by Southey, in his poem of "Madoc." Returning to Europe, and taking up the thread of our notes, we find, that after Greece, Italy continues the story. As regards its place among the earlier inhabitants, even the Rev. J. B. Deane, in his "Worship of the Serpent," is prudently reticent; and we will quote Mr. Dennis, who in his excellent work on Ancient Etruria, remarks that "the Serpent was an object of divination amongst the Romans, and probably also among the Etruscans." The Romans also connected the Serpent with the worship of the Lares, or household tutelary deities, the reptile being always found on the Lararia of the houses at Pompeii. They were regarded also as genii of the places where they appeared, or as ministers of the dead. Seneca speaks of them at banquets as gliding between the goblets on the table; and Virgil describes one as taking part in a funeral feast. It will thus be seen that the Serpent was regarded by the Romans as a kind of domestic spirit, and was treated like a household pet. Just as we read in Risk Allah Effendi's "Thistles and Cedars of Lebanon," of the black snake attached to every Syrian house, and considered sacred, so that if harm is done to it, inevitable misfortune will follow. This custom also prevails in various countries, and Lacépède states that in Sardinia ringed snakes are tamed and fed by the country people, who regard them as of good omen, suffer them freely in their houses, and would think they had driven away good fortune if they injured these little creatures.

It is this character of the snake which appears to have been accepted and preserved by the Northern races of Europe,* and bespeaks a derivation probably from Grecian and Roman sources. It could hardly have been natural to the inhabitants, themselves of cold

* The "Jörmungandr," or big serpent, begot of a giantess by Loki, the evil or mischievous deity of Scandinavian mythology, who lies in the waters of the Midgard, or Middle-ward, plays a very unimportant part in the myths, and does not appear to be either of a good or evil nature till the end of the world, when he helps in its destruction, and is slain by Thor, who also dies, suffocated by the great snake's poisonous venom. The whole scheme of Northern mythology appears to be a wild travestie of that of ancient Persia, combined with local and tribal legends.

climates, where the snake is neither commonly found, nor useful in its habits, as it is in the vineyards and olive gardens of the South; yet Olaus Magnus,* with what truth we cannot say, relates that "Serpents were considered as *Penates* in Northern households, played and slept with the children, and that it was considered an offence of the first magnitude to hurt them." However this may be, it is proved by their monuments and ornaments that the Serpent was regarded with special favour by the Northmen, and they assumed, in common with various other nations, the so-called "Dragon" as their ensign. As regards the early inhabitants of these isles, we meet with nothing in their remains to indicate the presence of the Serpent, either as a divine symbol or a tutelary spirit. The Welsh poems which are often quoted as a proof of Ophiolatry, are of such uncertain origin and date, that they are valueless as witnesses on the subject; and as to the early Irish ornament, eminently *lacertine* as a great part of it is in character, the earliest examples of such lacertine work can hardly be dated before the 5th or 6th century of our era, and are the productions of Christianised artists. Notwithstanding these facts, the upholders of Ophiolatry claim these islands and Brittany as its stronghold, and point, as they think triumphantly, to the so-called "Dracontia," or dragon temples of Avebury, Karnac, and Staunton Drew, as grand and striking proofs of the fact. But of all the gossamers woven by the archæological brain, that of these "Dracontia" is of the filmiest and most unsubstantial nature. Such "Dracontia" are absolutely non-existent elsewhere, and it requires very little accurate investigation to show, as we have done in respect to Staunton Drew, in "Stone Monuments of Remote Ages," how the actual plan has been altered to suit the required hypothesis. As for Avebury, no one except Stukely, the original Dracontia theorist, could have made a Serpent out of the plan: which, as ordinarily represented, with its outlines of head and tail, is just as mythical and unfounded as the theory of Dracontia itself; and we are sure that no one, unless gifted with the grandiose fancy of the Rev. J. B. Deane, could see the various monuments of the neighbourhood of Karnac all conjoined and forming one immense Serpent, the higher and lower stones of which, according to him, are intended to represent the rise and fall of the sinuous motion of the reptile!

The value of such theories may be estimated at their true worth when we find Mr. Deane (p. 271) gravely stating that "At New Grange, in the county of Meath, has been discovered a grand cruciform cavern, whose consecration to Mithras is indisputable." (!) This was written or published in the year 1833, and we should not have noticed an assertion now so notoriously unfounded, were it not that succeeding writers have been misled by it, and Mr. Squier, writing on Dracontia in 1851, still refers to these monuments of Karnac, Staunton Drew, and Avebury, as dragon temples. Another theory, which has lately obtained some learned advocates, is that of "Tree and Serpent Worship;" but as we have pointed out that the worship of the Serpent has been in most cases rather devotion to the symbol of a deity than a deity itself; so, admitting that there has been a Tree worship also, in some instances, especially in hot climates, yet it likewise has been largely used as a symbol only, *e.g.*, especially in the case of the cypress, the connection of which with the worship of Venus has been so ably illustrated by M. Lajard, and any relation between the two symbols and the two forms of worship is merely accidental and local, not systematic or general. Let us take as an instance the sacred or "Soma" tree of the Assyrians. In no one example, in the many representations of the reverence paid to it on

* Rev. J. B. Deane, "Serpent Worship," p. 248.

Assyrian monuments, does the Serpent appear in connection with it. The tree itself, no matter what learned writers may conclude it to have been, is clearly and unmistakably the Date Palm of Egypt and Syria, or "Toddy-tope" of India, the reverence for which, and worship thence arising, is perfectly comprehensible, considering not only the multifarious important uses to which it is applied by man, but its peculiar reproductive system, and the fact of its furnishing an intoxicating liquor, which, from its potent and insidious effects, was always regarded as of divine or supernatural origin; and the worship addressed to the presiding divinity of intoxicating drinks of any kind, was from an early period, prevalent among all the Aryan races throughout Asia and Europe.

Tree worship and Serpent worship are, as a rule, then, distinct forms of worship, and are only occasionally found in combination. As regards the modern idea of the dragon with wings and feet, we may observe that it is a product of the Dark Ages, and is apparently unknown in antique times; the nearest approach to it are the winged serpents which are found in Egypt, and which draw the car of the early Grecian Persephone or Proserpine. The words Dragon and Serpent in the Jewish writings appear to be very confusedly applied, and would seem to include crocodiles. In the Planetarium of Aratus the signs of the Dragon, Serpent, and Hydra, are all wingless, single-headed Ophoidæ. The many-headed Hydra of Hercules would seem by its name to be a water-snake and to be related to those of India. The Serpent of the Garden of Eden was a common reptile and not an evil spirit. Nor when Satan is represented as arguing with God about Job, is he represented otherwise than a being of like form as the angels. The Brazen Serpent of the Jews was an Agatho-dæmon brought by them out of Egypt, and the great Red Dragon of John the Revelationist, having seven heads and ten horns—though how the ten horns are placed on the seven heads is not stated—and seven crowns on his heads, is a combination of the Hydra of Hercules with the crowned and winged snakes of Egypt. It is here that we first meet the Evil one embodied in this form; the length of his tail is suggested by the contour, but nothing is said about feet, and it is not till we come to the time of George of Cappadocia that we meet with the complete winged and four-footed dragon, which has continued to this day to represent the mythical monster, who even up to a few centuries since is attested by most grave and reverend signiors to have ravaged whole districts or counties in England, bordering on the metropolis itself. It is now a real monster and no longer representative of Satan, who, having been divested of his serpent form, is introduced to us simply as a Greek or Roman Satyr with a long arrow-headed tail. In other parts of the world, however, it will be well to remember that he really exists and is maliciously active in Dracontine guise, and millions of our fellow-creatures in China and Tartary have no doubt been uproariously engaged with gongs and trumpets, and loud shouts, endeavouring to frighten the Great Spirit of Evil—our old Dragon—as he was trying to swallow the Sun during its eclipse in the year of Grace, and Peace, and Enlightenment, 1870.

We cannot conclude this chapter better than with the eloquent remarks of Mr. Ruskin on the Serpent and its worship, in his "Queen of the Air." He speaks of it as "That rivulet of smooth silver—how does it flow, think you? It literally rows on the earth with every scale for an oar; it bites the dust with the ridges of its body. Watch it when it moves slowly—a wave, but without wind! a current, but with no fall! all the body moving at the same instant, yet some of it to one side, some to another, or some forward and the rest of the coil backwards, but all with the same calm will and equal way; no contraction, no extension, one soundless,

causeless march of sequent rings and spectral procession of spotted dust, with dissolution in its fangs, and dislocation in its coils. Startle it, the winding stream will become a twisted arrow, the wave of poisoned life will lash through the grass like a cast lance. . . . As the worm of corruption, it is the mightiest of all adversaries of the gods, the special adversary of their light and creative powers—Python against Apollo. As the power of the earth against the air, the giants are serpent-bodied in the Giganto-machia. But as the power of the earth upon the seed, consuming it into new life. . . . Serpents sustain the chariot of the spirit of agriculture.” We cannot agree, however, with his views as to the mythological meaning attached to the Serpent as a representative of Æsculapius and of Hygeia, nor his ideas generally on Serpent worship, but we are happy to close this chapter with these words of his. Speaking of the Egyptian Serpent, and the horror it excites, he says: “Why that horror? We all feel it, yet how imaginative it is; how disproportioned to the real strength of the creature. There is more poison in an ill-kept drain, in a pool of dish-washings at a cottage door, than in the deadliest Asp of the Nile. Every back-yard which you look down into from the railway, as it carries you out by Vauxhall or Deptford, holds its coiled Serpent; all the walls of those ghastly suburbs are enclosures of tank temples for Serpent worship; yet you feel no horror in looking down into them, as you would if you saw the livid scales and lifted head. There is more venom, mortal, inevitable, in a single word sometimes, or in the gliding entrance of a wordless thought, than ever ‘vanti Libia cum sua rena.’” To all this we heartily respond, and pray in our Litany to be delivered from fell and poisonous Serpents such as these.

For further remarks on special points connected with the history of the Serpent, the reader is referred to our comments on the concluding Plates of this Work.

INTRODUCTION TO PLATES OF PRE-HISTORIC POTTERY.

IN considering the early earthenware of Cisalpine Europe, we may broadly classify it under three heads: the Continental Keltic, the Early British, and the Teutonic, including Scandinavian. Although there are certain well-defined differences of style between these three classes, they yet fundamentally agree in being of comparatively rough make, simple in form, and deficient in any attempts at imitative art. It appears to be an error to suppose that, with the exception of the later German races, it was ever the practice to bury valuable objects of any kind with the deceased. The common implements of every-day use are frequently found buried in the early graves, and but little else; and the great mass of valuable remains in gold, bronze, &c., of Ireland, the shields, head-pieces, swords, &c., of England and Scotland, have been found as a rule, not in graves, but in the beds of rivers, in peat bogs, and on the sites probably of battles. Of the ware itself exhumed from British grave mounds, we meet, wherever cremation was practised, with four distinct kinds.

1. Urns to contain the ashes of the deceased. Those which are of the largest size average about 12 inches in height, are generally roughly made with clay and small broken stones, probably obtained from the neighbourhood of the burial, and made then and there, sometimes by hand, sometimes wheel made and poorly fired. They are frequently found inverted, and if erect are then covered either with another flat urn or a stone slab as a cover. These, as we have said, are the largest and most roughly made of the urns, and are usually only ornamented on the upper portion.
2. Food Vessels, large at the mouth, and more or less tapering at the base, averaging 5 inches in height, sometimes highly ornamented and carefully made; generally found with unburnt remains.
3. Drinking Cups, usually of tall globular shape, averaging 8 inches in height, often very highly ornamented, and carefully made and fired; also generally found with unburnt remains.
4. Incense Cups, of low circular shape, averaging 2 inches in height, usually highly ornamented, frequently with a cruciform mark at the base, carefully made and fired. Occur generally with burnt remains, are often open-worked and perforated on one side near the top, probably for suspension.

Another class of this description, not perforated, and often found placed in large cinerary urns, were probably also used for containing ashes.

It is probable that the large cinerary urns were made at the place of burial, and the remainder, being chiefly such as were in domestic use, may have been the personal property of the deceased, and as such buried with him.

During the Roman occupation of Britain, not only was Roman and foreign pottery

imported and highly valued, but home-made pottery after Roman models must have been largely used, judging by the remains of kilns and ware, which still remain, without, however, displacing altogether the local style of ware, and this, of course, would be especially true in outlying districts or places removed from the principal sites occupied by the Romans. As regards sepulture, there would also probably be a prejudice in favour of the continuance of native old-fashioned ware for such solemn and peculiar occasions.

The ware which is usually called Anglo-Saxon, is, in point of fact, only a variety of the ware common to the Teutonic races of the Continent, and bears a marked family resemblance, as might be expected, to corresponding pieces in North Germany. As a rule, cinerary urns are not met with, the body being buried extended, and the earthen vessels are usually for food and drink, probably placed in the grave rather as a last act of care and respect for the deceased than from any idea connected with a future state. It is in these Teutonic graves of every class—German, Scandinavian, Frankish, and Anglo-Saxon—that we first meet with valuables buried with the deceased. The body, no longer burnt, was placed extended at full length in "his habit as he lived," including his weapons, personal ornaments, and domestic objects, even his footless drinking glass, and the small pail in which possibly it was placed bottom upwards when empty. These remarks apply, however, only to the higher classes, the generality of people were probably simply placed in the earth with a mound or cairn to mark the place of sepulture.

As regards the Stone Age, the Bronze Age, and the Iron Age, it will be seen that we have been little inclined to assign any of the Urns, with a few notable exceptions, to such a remote period as the Stone Age. We should remember that the ordinary acceptance of chronological eras must be, and is, entirely changed. We have, in looking back, to measure rather by millions than by thousands of years, as regards man's first appearance on earth; and that a period in Asia or in Europe, at which metal implements were not obtainable, lies quite beyond our conception, although it is easily understood that the poor of all people, in all ages of the remoter past, may have used stone implements when unable to obtain better ones. Let us call to mind that for at least 3,000 years before our era bronze was in common use, that it was the metal used almost for every article for which metal can be used, during the civilised and civilising epochs of ancient Egypt, Babylonia, Persia, Etruria, and Greece successively. And although iron was probably used for some purposes, yet that bronze is essentially the characteristic metal of those ancient centres of civilisation, the waves of which, spreading in every direction according as there were means of communication, must have more or less affected the most distant communities; and in assigning a date of 1,000 years, say, before our era to any British remains, we are still naming a period in which the use of bronze throughout the civilised world was universal, and its manufacture carried to extraordinary perfection; and we know that it was used in the formation of weapons until what time the Romans introduced iron as the metal from which their conquering swords were wrought, and that the use of such weapons was certainly not general in Cisalpine Europe until about the 1st or 2nd century of our own era. And after this period commences that great revolutionary period of the discovery of the purposes to which iron could be applied, and which affected in after ages the whole future of society, almost as much in its way as the discovery of steam in our own time. And what an important part the Teutonic races played in the new era is proved by the prevalent name of "Schmidt" and "Smith;" they were essentially smiters, smithers, workers in metal.

Thus the age of bronze among the Keltic nations is essentially the age of an influence slight indeed, but still traceable, from Assyria, Persia, Greece, and Etruria, as regards the use and character of their bronze implements for war or daily use. These Keltic nations must have been essentially exclusive: they avoided and did not seek contact with the prevailing civilisations of the world: they had a simple religious creed, probably a pure form of Sabaism: they were subject to a dominant Hieratic aristocracy: they were not curious in the arts of life: they used bronze as their principal metal, they also used largely stone and horn: they made earthenware, simple in form but not devoid of artistic merit: and this life's labour over, they burnt the bodies of their dead, and placing their ashes in urns, covered them with mounds of earth, or stone and earth, and there, perhaps, an end. But with the Teutonic race it is different. From whatever stock the Keltic people sprung, they must have been, from one cause or another, particularly clannish and contented as a rule, notwithstanding a few volcanic outbursts, simple in mind and in their views of life—this and the future. Not so the Teutons, sprung, we have reason to believe, from the same stock as the ancient Greeks, the Pelasgic races of Pre-Hellenic Greece, and it should be noted that Homer's heroes are all golden-haired and his beauties fair. We meet with a people divided, not into families and clans, like the Kelts, but rather into tribes and races, ever moving, restless and in commotion amongst themselves and against others. They are essentially a people who will "move with the times," and move the times, and in their own rough way, moreover, hinder who or what will. Their creed, too, is essentially different, for, though combined with the Solar worship of the Kelts, they introduce a whole Pantheon of divinities, more or less modelled on, or derived from, Persian and Greek types, who are rather, however, the objects of wonder and romance than of fear or love, who they treat rather as children do their toys than as sane creatures do their masters, and the bolder spirits among them openly mock even at the gods themselves, and under their belief in their own prowess and good swords alone, and those swords are of iron, not bronze, agreeing, in their rough way, with Napoleon, that Providence is always to be found on the side of the best metal as of the biggest battalions. With these rough, restless, imaginative souls, earth is no final resting place; they will pass on and over into the new life, carrying the old wild spirit with them. For this purpose they will be buried as becomes warriors who have won earthly fame, in their full costume, head on shield, spear and sword by side; with their trophies of war and ornaments in peace buried with them, they go prepared for that other state which is to be but a continuation of this.

From the graves of the Kelts we are not likely to obtain much more knowledge of their past civilisation than we have already got; but from the Teutonic graves we may still look forward to fresh exhumations, in the hope of adding to the stock of objects already important, which throw light on their character and civilisation down to the first centuries of their conversion to what was called Christianity.

Before leaving this subject it may be well to picture to ourselves what an ancient British burial, when cremation was practised, is really likely to have been. Let us suppose the head of a family or chief of some clan or tribe, after his hard life, partly nomadic, pastoral, and predatory, dies. The body is then carried to the family or tribal burying place, with a mourning train of relations, perhaps headed by a priest, Druid, or bard, chanting and dancing to the assigned spot. Some then lay out the body on the funeral pile, whilst others are excavating the ground for burial. As soon as the body is consumed, the ashes or partly burnt bones are gathered together

and placed in some woven fabric, fastened by a pin of bronze, bone, or wood. The embers of the funeral pile probably also are re-lit to fire a rough urn of clay made on the spot, in which the ashes of the deceased are deposited; this is borne in procession with chants, cries, and lamentations, to the grave-mound, near which a feast of roasted meat, &c., is prepared, and a place for the deceased left, his food vessel and drinking cup being duly filled. The feast over, these also are placed in the grave with him, and some sweet smelling gum or fire in a small vessel by their side, perhaps also some objects of daily use, such as his dagger, knife, and his favourite arrows, perhaps his bow and spear. Before the grave is finally closed, the last rites are performed: the company swing themselves to and fro in a circle round the grave, inciting each other with cries and shouts, the most afflicted gash their bodies with flint flakes till they bleed, and then cast them as final offerings into the grave. The last rites performed, the company all aid in forming a mound of stones or earth, according to the nature of the ground, above the deceased; they bring the ashes of the funeral pyre and cast it over the surface, and then cover all in with the mother earth, and leave the spot probably with loud expressions of lamentation, or chaunting verses in honour of the deceased.

DESCRIPTION OF PLATES.

PLATE I.

- No. 1. An Urn found in a tomb at Nimroud, from Layard's "Nineveh and its Remains," vol ii.
- No. 2. A Terra Cotta Bottle, about 4 inches high, from the Assyrian Collection, British Museum. (Original Sketch.)
- No. 3. A Cinerary Urn covered with an inverted patera, from a Gallo-Italian grave at Sesto Calende, North Italy, described by Professor Biondelli as Gallo-Italian, probably of the 5th century B.C. Height 30 centimètres. ("Revue Archéologique," 1867.)
- No. 4. A Cinerary Urn from the same district. (Giani, "Battaglia del Ticino.")
- No. 5. Stone Tomb and Urns from the same district. (Giani.)
- No. 6. An Urn from the Valley of Fimon, near Vicenza, coloured a reddish brown in the original plate. (Lioy, "Abitazioni Lacustri.")
- No. 7. A German Cinerary Urn found in a tumulus. (Brongniart.)
- No. 8. Section of a Sepulchral Urn containing numerous small pieces of pottery, from the Alban Mount, in the neighbourhood of Rome. (Brongniart.)
- No. 9. A Danish Cinerary Urn. ("Handbook of Northern Archæology," translated by the Earl of Ellesmere.)
- No. 10. A Cinerary Urn covered with an inverted patera, from an early Italian cemetery near Bologna. (Gozzadini.)
- No. 11. An Urn found in the Lobrega Cavern, Castile, Spain, together with various other pieces of the Stone period. ("Revue Archéologique," 1866.)
- No. 11A. Circular Ornament on a piece of pottery found in the same grave. ("Revue Archéologique," 1866.)
- No. 12. A Cinerary Urn covered with an inverted patera, found in a Danish tumulus of the Bronze age. (Worsaae.)

REMARKS.

The similarity of outline in the bodies of the urns Nos. 1, 3, 4, 5, and 6, will be at once perceived. The trellised ornament of No. 4 bears a strong resemblance to the Roman example, No. 311, and the Irish 310, Plate XXIII. No. 2 closely resembles the mediæval *costrel*, or pilgrim's bottle (No. 350, Plate XXV.), and affords a curious instance of similarity of design at different epochs. In the Assyrian example, however, the zig zag and concentric circle ornament, combined with dotted and raised lines, is remarkable (See Plate XLV.). The stone chest, No. 5, containing cinerary urns from the district called Le Corneliane, North Italy, was found with many others of the same description about 18 inches beneath the soil. Professor Giani argues that they are the tombs of soldiers killed in the battle between Hannibal and Cornelius Scipio on the Ticino, in which Scipio was defeated, B.C. 216. But Professor Biondelli, of Milan, contends that they are Italo-Keltic graves of a much earlier period. The urns were filled with fine earth and charcoal, and were usually covered with inverted pateræ. Iron objects were found with them, and bronze fibulæ of the form common to Etruria, Germany, Scandinavia, and Ireland (See No. 14, Plate XLI.).

Moreover, as regards the extreme antiquity which some modern archæologists would affix to these early Italian examples, it should be borne in mind that Felsina was taken and occupied by the Gaulish tribe of Boii, who are stated to have immigrated into Italy and settled there, according to some authors 600, and according to Niebuhr 400 years B.C., that they joined Hannibal in his march against Rome, and were present at his victory on the Ticino in the year 216 B.C. They were subsequently driven by the Romans across the Alps, and formed various settlements in countries taking their name, Bohemia and Bavaria, as well as in Switzerland and in France, between the Allier and the Loire. Taking this into account, we can quite understand the similarity between the early remains observable at Felsina, Villanova, Golasecca, Switzerland, and Bohemia, and in the case of Italy, at least, see no reason for assigning such remains to an earlier period than about 600 years B.C. The urn No. 6, is one of many found in the lake dwellings of the Valley of Fimon, Vicenza, with remains in stone and bone, but no metal, and has, therefore, been ascribed to the Stone age; date undetermined. No. 8, from Brongniart, though not correct apparently in drawing, represents a number of small pieces of a black-coloured pottery from the Alban Mount, probably Pre-Roman. The central piece, in imitation of an ancient hut, is now in the British Museum. The piece marked A, should be compared with the German example, No. 27, Plate 2; they are of a form common in archaic Greek pottery (See Plate XXVI.). Nos. 7 and 9, though from different countries, are similar in design. No. 10 is from a Pre-Etruscan cemetery near Bologna, in which were found the peculiar terra cotta cylinders also obtained from the cemetery at Golasecca, North Italy, figured at 2A, Plate XXXIV. The general resemblance of the Cueva Lobrega example, No. 11 to No. 10, is striking. The circular ornament (11A) occurs several times on the pottery found in this cave, and is, we are inclined to believe, a Solar symbol like that seen in No. 2. No. 12, from Denmark, though quite plain, closely corresponds with No. 10 from Italy, and appears to indicate a common traditional model; it is ascribed by Worsaae to the Bronze age.

PLATE II.

Nos. 13 and 14. Examples of archaic Greek Pottery in the British Museum, ascribed to a period between the years 700 and 500 B.C. (Original Sketch.)

No. 15. An Assyrian Terra Cotta Vase, British Museum, about $2\frac{1}{2}$ inches high. (Original Sketch.)

Nos. 16, 17, 18, and 19. Pelasgic and Latian Urns, found in the Roman Campagna, and near Albano. ("Archæologia," vol. xxxviii.)

No. 20. Pottery from the Gibraltar caves ("International Congress of Prehistoric Archæology," 1868.)

No. 21. From the *terramare* of l'Emilia, Italy. (De Mortillet.)

No. 22. German Pottery from the "Ludwig's Lust" Museum, Mecklenburg. (Lisch.)

Nos. 23, 24, 25, 26, 27, 28, 29, 30, and 31. Early North German Pottery, preserved in the Montbijou Palace Berlin. (Ledebur.)

No. 32. Early German Pottery from a tumulus near Worms. ("Revue Archéologique," 1869.)

- No. 33. Urn from the Gaulish Cemetery of Lepine, Department du Marne. (Cochet.)
 Nos. 34 and 35. From a Franco-Burgundian Cemetery at Ste. Sabine. (Baudot.)
 No. 36. From a pre-Etruscan Cemetery near Bologna. (Gozzadini.)
 No. 37. From the lake dwellings of the Untersée, Switzerland. (Keller.)
 No. 38. An Urn from Marino, Latium. ("Archæologia," vol. xxxviii.)
 No. 39. An Urn from Marino. (Bonstetten.)
 No. 40. An Anglo-Saxon Urn, found in Norfolk. ("Archæological Journal," vol. v.)

REMARKS.

On Plates XVIII. and XIX. will be seen a form of urn which appears to be peculiar to the British isles, and of which we have sought for an example in vain in the Egyptian collection at the British Museum and in engravings of Egyptian remains. In the archaic Greek section, and in the Assyrian collection of the British Museum, we have met with a few pieces which may well have been the original type from which the British examples are taken, or to which they are allied. These are shown in Nos. 13 and 14, from Greece, and No. 15, Assyria; either of these forms, it will be seen on comparison, are easily and naturally resolvable into the early British shapes of Plates XVIII. and XIX. As regards the Greek pottery, it is noticeable that one handle is furnished with a central tie, from which we may conclude that the handles of such jugs had before then broken off in the hand. No. 15, from Assyria, closely resembles the Franco-Burgundian example, No. 34, which M. Baudot ascribes to about the 6th century of our era, and also to No. 25, from North Germany. Of the small pieces (Nos. 20, 21, 22, and 32), which appear to correspond to the so-called "incense cup" found in our tumuli, that from Gibraltar (No. 20) is ascribed to an undetermined period, called the Stone age. No. 21, from the Parmesan territory, Italy, is ascribed by antiquaries to a Bronze period, which they date to at least 1,000 years B.C.; whilst in No. 22 we find the same typical form in North Germany, ascribed by M. Lisch also to the Stone period. The same form, however, is continued down to the latest times, and is seen modified in Nos. 28 and 32, both German examples of the earlier part of our own era. Nos. 16, 17, 18, and 19, ancient Italo-Pelasgic, are all typical forms reproduced among the Teutonic and Keltic races. No. 36, a Pre-Etruscan piece from Central Italy, presents a form which is further developed in No. 37, from Switzerland. Nos. 38 and 39, early Italian ware, from Marino, Central Italy, present forms analogous to No. 40, common in Helvetic and Teutonic ware (See Plates 9, 10, and 11). It is to be remarked that on No. 38 occurs the *fylfot* symbol. On No. 39 the fret ornament of archaic Greece, ancient Italy, the Swiss lake dwellings, and Scandinavia, whilst it would appear to be covered in with a representation unique, so far as we know, of flames. In No. 40, an Anglo-Saxon urn of comparatively late date, we meet both in form and ornament with very early types, and with knobs round the body of the urn like those in No. 21, from l'Emilia, of which class many other interesting examples of various dates are given in Plate XIII.

PLATE III.

- No. 41. Portion of a coloured Earthenware Platter from a Swiss lake dwelling. (Keller.)
- No. 42. Cinerary Urn from Marino, near Albano, Central Italy. (Pigorini, "Archæologia," 1869). This, with No. 49 from the same site, are now in the Vatican Museum, and are from 30 to 40 centimeters high.
- No. 43. Portion of an Earthenware Platter from Lake Bourget, Savoy. (Keller.)
- No. 44. Earthenware Ornament from Ebensberg, Switzerland. (Keller.)
- No. 45. From a Lake Dwelling, Zug, Switzerland. (Keller.)
- No. 46. A Danish Example. (Worsaae.)
- No. 47. From Montellier, Switzerland. (Keller.)
- No. 48. From an archaic Italian Cemetery at Felsina (Bologna.) (Gozzadini.)
- No. 49. From Marino, Italy, in the Vatican Museum. (Pigorini.)
- No. 50. An Anglo-Saxon Urn from Shropham, Norfolk, now in the British Museum. (Kemble.)
- No. 51. Urn, 18 centimetres high, from Marino, in the Vatican Museum. (Pigorini, "Archæologia," 1869.)
- No. 52. Urn, one-fifth full size, from Felsina, Bologna. (Gozzadini.)
- No. 53. From a Lake Dwelling, Lake Morat, Switzerland. (Keller.)

REMARKS.

The principal points of resemblance to be remarked in these examples is the shape of the urns from Marino, Felsina (Bologna), and Switzerland. The employment of the fret ornament in examples from Marino, Switzerland, Savoy, and Denmark, and finally the occurrence of the *fylfot* again at Marino (No. 42), and in England (No. 50). Another remarkable feature is the use of coloured earths, the Swiss examples having generally a reddish ground and black ornament picked out with white, bearing in that respect a rough generic resemblance to early Etruscan ware. Nor is this so strange, when we have reason to believe that a branch of the Etruscan race were early settlers in Rhoetia, or Eastern Switzerland. Somewhat similar coloured examples also are to be found in the German remains. The *fylfot* in No. 50 is white on a blackish ground. No. 48, a cinerary urn, found in a larger urn, from Felsina, is given one-fifth full size; it was covered with an inverted patera, and contained the calcined bones of a child. The shape and single handle correspond with the Marino examples, whilst the ornament closely resembles in its birds, circles, and serpent-like curves, many examples in Germany, France, and England.

PLATE IV.

- Nos. 54 and 55. Portions of Urns from Villanova, near Bologna. (Gozzadini.)
- No. 56. Back of an Anglo-Saxon Fibula. ("Archæological Association," vol. i.)
- No. 57. Gold Ornament from the Frankish Cemetery of Ste. Sabine, Burgundy. (Baudot.)
- No. 58. Part of an Anglo-Saxon Bronze Fibula, probably of the 6th century. (Roach Smith, "Museum Catalogue.")
- No. 59. Portion of an Enamelled Bronze Plaque found in London, probably of the 6th century. (Roach Smith, "Museum Catalogue.")
- No. 60. Part of a Gold Bracteate in the Museum, Upsala, Sweden. (Stephens, from Thomson.)
- No. 61. An Urn, 9 centimetres high, from Marino, Italy. (Bonstetten.)
- No. 62. Anglo-Saxon Urn, 7 inches high, found at Linton Heath, Cambridgeshire. ("Archæological Institute," vol. xi.)
- Nos. 63 and 64. Parts of Anglo-Saxon Urns, about 6½ and 7 inches high, from Kingston, Derbyshire. ("The Reliquary," 1868.)
- No. 65. A group of Anglo-Saxon Urns found at Kingston, near Derby; A, about 11 inches high; B, 5 inches; C, 9 inches. ("Archæological Association," 1847.)

REMARKS.

On the Nos. 55 to 62, inclusive, we meet with the S or serpentine figure again, on objects from widely different localities, and that it really is a conventional rendering of a serpent, is, we venture to think, confirmed by the occurrence of a similar snake ornament from the Island of Philæ, Egypt, as seen in No. 8, Plate XXXI., from Rossellini's great work, wherein its connection with symbolic Solar ornamentation appears to be clearly intended. In No. 54 are to be remarked the Goose sacred to the Sun, figures engaged in the well-known Solar Dance, still common in various parts of the world, and the Circle and Cross so intimately connected with Solar worship. In No. 50, the serpentine ornament has come to be merely conventional. This gold bracteate may be of the 9th or 10th century. We should add that most of the urns from the archaic cemetery, at Villanova, contained burnt bones, and were found inside stone kists, at no great depth beneath the present surface of the soil. The earthenware is usually red and black, fire burnt, and mostly turned by the lathe. The fret ornament predominates, and the only instance of imitative art on them is to be seen on No. 36, Plate II. Ornaments chiefly in bronze, and rough bronze coins, axe and lance heads of iron, pointing to an early iron period, of an extreme but undetermined antiquity, but which M. de Mortillet considers cannot be placed later than about 1,000 to 1,500 years before our era. Our own reasons for inclining to a much later date have already been given in our remarks on No. 5, Plate I. No. 62, an urn 9 inches high, from an Anglo-Saxon cemetery in Cambridgeshire, was found, together with an iron point spur, an iron sword, and coins of Constans, it is of uncertain date, but we are entitled to believe, from its style, of the 5th or 6th century, if not earlier, as we may not unreasonably conclude that Belgic and North German emigrants were settled in England long before the traditional arrival of the North Saxons in the 5th century. No. 61, of archaic Italian make, from Marino, bears a generic resemblance to the Anglo-Saxon urns (No. 65), and to many examples of North German pottery. Nos. 63 and 64 are characterised equally with No. 65 (A), by the use of the symbolic cross ornament, so conspicuous also on No. 54, from Villanova, in Italy.

 PLATE V.

- No. 66. From a lake dwelling, Montallier, Switzerland. (Keller.)
- No. 67. An Urn (restored) found at Brighthampton, near Witney, Oxfordshire; Black Pottery ascribed to the Anglo-Saxons, found together with Imperial Roman remains of the 3rd century. ("Archæologia.")
- No. 67A. A Circular Ornament from the same.
- No. 68. Urn found in a tumulus near Pau, South France.
- No. 68A. Portion of a Bronze Plaque found in the same tumulus. ("Revue Archéologique," 1865.)
- No. 69. Urn found in a long barrow near Alexandropol, South Russia. ("Antiquités de la Scythie.")
- No. 70. Urn, one-third full size, from a lake dwelling, Montallier, Switzerland. (Keller.)
- Nos. 71 and 72. Mortuary Urns from Golasecca, Lombardy. (De Mortillet.)
- No. 73. Urn, one-half full size, from a lake dwelling (pfahlbau) at Wismar, Mecklenburg. (Lisch.)
- No. 74. From a "hunengrab," or Pagan (Hun's) grave at Molzow, Mecklenburg, half full size. (Lisch.)
- No. 75. Found at Sparow, North Germany. (Lisch and Schröter.)
- No. 76. Urn from an unknown locality, but probably the Duchy of Mecklenburg, 7½ inches high. (Lisch and Schröter.)
- No. 77. From a lake dwelling, Wangen, Switzerland, quarter full size. (Keller.)

REMARKS.

A marked similarity of ornament is observable in Nos. 66, 67, and 68, from Switzerland, England, and Southern France. The circles of No. 67, as seen at 67A, are divided in a manner common on Anglo-Saxon and Frankish ware (See Plate XXXVI.). We are unable to give an approximate date for any of these examples, except No. 67, which is the usual black ware of the Anglo-Saxons, and is probably of the 6th or 7th century, the Roman coins of the 3rd century found in the same grave merely show it was subsequent to that period. No. 69 is very interesting as one of the few examples obtained from an ancient Scythian grave. It was found in a stone kist beneath a long barrow, near Alexandropol, South Russia, together with the skeleton of a man lying on his left side, the skeleton of a young horse, and a "copper" lance-head. The urn itself is of unbaked (?) clay, apparently hand made. No. 70 is also made by hand, badly fired, but neatly ornamented and polished with graphite or charcoal, which has given it a black lustre. The forms of Nos. 73 and 74 are of no mean beauty, and are to be met with, so far as I have seen, only in the Swiss examples. Lisch ascribes these to the late Stone period, and although two bronze looped celts were found in the mould of the piles, he believes these were deposited at a later period; no other metal objects having been found with them; but on this point see remarks on No. 79, Plate VI. Nos. 75 and 76 are both characteristic North German examples; and No. 77 is interesting from the fact of its presenting one of the few examples met with of the use of plant forms as ornament. We may here remark that the Swiss examples, both in form and ornament, afford evidence of a refined artistic feeling which is not so generally found among other primitive races, and which is only equalled by the productions of the Irish and the Danes.

 PLATE VI.

- No. 78. An Urn from the Nydam Moss, Denmark, one-third full size. (Engelhardt.)
 No. 79. From Thorsberg, Denmark. (Engelhardt.)
 No. 79A. Ornament on foot of same.
 No. 80. From a Danish tumulus, ascribed to the Stone age. (Worsaae.)
 No. 81. Danish Urn, ascribed to the Stone age. (Worsaae.)
 No. 82. From Denmark, one-third full size. (Worsaae.)
 No. 83. From Smadeby, Denmark. (Engelhardt.)
 No. 84. From Denmark, one-third full size, ascribed to the Stone age. (Worsaae.)
 No. 85. From a grave near Sitten, Switzerland. ("Anzeiger zur Schweizerische Geschichte," &c., 1860.)
 No. 86. Urn, about 5 inches high, from the Assyrian collection, British Museum. (Original Sketch.)
 Nos. 87 and 88. From Uelzen, Hanover. (Estorff.)
 No. 89. Urn, 7½ inches high, from a tumulus, Bow-Combe Down, Isle of Wight. ("Archæological Association Journal," 1855.)

REMARKS.

In Nos. 78, 80, 81, and 82, from Denmark, the principal feature as regards form is the long and narrow neck with a bowl more or less large in proportion, common also in Germany (See No. 29, Plate II.); Switzerland (No. 37, Plate II., No. 53, Plate III.); Italy (No. 52, Plate III.); Bohemia (No. 127, Plate X.); France (No. 148, Plate XII.). The perpendicular ornamentation of No. 80 finds its prototype in No. 86, from Assyria, and both should be compared with Nos. 304 and 309, Plate XXIII., from Ireland and Wales. No. 79, from Denmark (Thorsberg), has the *fylfot* symbol impressed on its base. The urn itself is of a form frequently found in Germany and Switzerland (See Nos. 117 and 121, Plate IX.) Engelhardt considers that none of the Scandinavian relics found at Thorsbjerg (Thor's hill) can be of earlier date than the 3rd century of our era, and most of them appear to be much later. It will be observed that Professor Worsaae ascribes Nos. 80 and 83 to the Stone age, a period of very undetermined date, but probably not later at the close of its second stage than some 1,000 years B.C. To conclude that because none but stone implements were found in the stone graves with these urns, the use of metal was then unknown, we cannot but think a very rash conclusion. Much depends on funeral customs, on the ideas concerning after life; and metal objects may have been in ordinary use, yet too valuable to be deposited in a grave, and thus be lost for ever to the survivors. The very character of the stone graves themselves, the care taken in their construction, and their solidity, are opposed to the idea of a savage or uncivilised race, ignorant of metal; tribes in such a state, as far as we know by analogy, never evince this care or honour for the dead. And when, in addition to this, we compare the urns, Nos. 80, 81, and 84, with corresponding pieces, Nos. 78, 79, and 83, the dates of which are approximately known, *i.e.*, some centuries within our own era, we consider that the adscription of the former to an indefinite antiquity is quite untenable, and the art evinced in them is no whit inferior, but rather the contrary, to the later examples. We go farther still, and would point out the marked resemblance of No. 84 to some of the Irish examples in Plates XXII. and XXIII., which we are inclined to suspect are of Scandinavian manufacture, and if so of a comparatively late period, for the Northmen are not known to have visited Ireland in any force before the 8th century of our era, and that many of the Irish urns belong to Norse graves; and we would add to North German graves, in many cases, appears probable on comparing Nos. 87 and 88, from Hanover, with Nos. 291, 294, and 295, from Ireland. As regards No. 89, which is an urn of black ware of the usual kind found in England, and called Anglo-Saxon: it was found full of burnt matter in a tumulus within a stone kist together with enamelled ornaments, and is of a well-defined North German type, of comparatively late date, say the 8th or 9th century. It is to be remarked that there are no megalithic monuments in the Isle of Wight, only tumuli of earth covering stone graves, and their contents prove them to belong, mainly if not altogether, to the Teutonic race. See a valuable article on Isle of Wight antiquities, by Mr. Pettigrew, "Journal of the Archæological Association," September, 1855.

PLATE VII.

- No. 90. Sepulchral Urn from Sesto Calende, North Italy, quarter full size. (Biondelli.)
 No. 91. A Sepulchral Urn from Golasecca. (Giani.)
 No. 92. Plans of some of the stone-marked graves in which the Urns at Golasecca were found. (Giani.)
 No. 93. A Danish Sepulchral Urn, ascribed to the Bronze age. (Worsaae.)
 No. 94. Sepulchral Urn from North Germany, locality not given. (Lisch and Schröter.)
 No. 95. Another from Kothindorff, Mecklenburg. (Lisch and Schröter.)
 No. 96. Danish Sepulchral Urn, ascribed to the Bronze age. (Worsaae.)
 No. 97. A Danish Sepulchral Urn, ascribed to the Iron age. (Worsaae.)
 No. 98. Portion of an Urn from Villanova, Italy. (De Mortillet.)

REMARKS.

We have already (remarks on Plate I.) had occasion to notice the interesting remains at Golasecca. The district in which they were found is to the south of Lago Maggiore, on the Plateau of La Somma, and the graves were first explored and described by Professor Giani, who considered them the places of sepulture of soldiers killed in the battle between Hannibal and Scipio, B.C. 216, and who gave it as his opinion that the stones forming the circles seen at No. 85, were remains of the bases of military tents. But Professor Giani wrote in the year 1824, when archæological knowledge was in a very crude state, and it is evident that these stone-marked spaces indicate graves, being, as they are, of a precisely similar character to remains in Germany, Algeria, and other countries, as we have pointed out in "Stone Monuments, Tumuli, and Ornament of Remote Ages," Plates XXXIII. and XXXIV. Within these stone-marked spaces were found stone kists at a few feet beneath the earth, of which an example is given at No. 5, Plate I., of this work. These, and the urns found in them, are, we hold, clearly of Cismontane origin, and of a period when bronze and iron implements and ornaments were in use. The forms and ornamentation of the urns are similar to others found in Germany, Scandinavia, Switzerland, France, and the British Isles, and neither in themselves nor from their bronze and iron accompaniments, appear to us to indicate an earlier date than similar urns found elsewhere, of which No. 94, from North Germany, with the *fylfot* mark on it, may be taken as a specimen. On this account we are not at all disposed to agree with the date of some thousand years before our era, assigned to them by M. De Mortillet, in his "Croix avant le Christianisme," and, indeed, referring to No. 4, Plate I., we remark a trellis-like ornament, common on Roman ware, an example of which is given at No. 311, Plate XXIII., of which it is surely more likely to be an imitation than to have served as a model. There is a strong family likeness in many of these early European examples, of which we cite as instances taken almost at random, Nos. 76, 94, and 109, in this work. And, moreover, near Caldaro, in the Commune of Vadena, in the Tyrol, some tombs, urns, and metal objects are described by M. De Mortillet, which he says exactly correspond with those of Golasecca, and amongst them what appears to be the head of a bronze pin (No. 5, Plate XXXIV.) similar to German and Scandinavian examples, which pretend to no such high antiquity (Plate XXXVII., Nos. 10, 11, and 12.) The connection between the early inhabitants of Italy and the Cisalpine population is also confirmed by the ornament on a

piece of pottery from Villanova, near Bologna, supposed to be of pre-Etruscan date, which should be compared with No. 95, from Mecklenburg, and Nos. 61 and 64A, from England. Compare No. 90 with No. 126, and remark the small foot-marks on No. 97, a sepulchral urn of the Iron age, from Denmark, the earlier part of which, according to Professor Worsaae, ranges from 200 to 450 of our era. Although this, so far as we know, is a unique example on earthenware, yet foot-prints are found not unfrequently on large stones, which may have served as memorials of the dead. Dallaway, in his "Anecdotes of the Arts," describes the foot as "the well-known symbol" of Pluto, the God of the Shades; and the Rev. C. W. King, in "The Gnostics and their Remains," speaks of the foot-mark as "the peculiar attribute of the infernal gods," and remarks that Moor, in his "Hindû Pantheon," notices the impression of a pair of feet cut upon flat stones in many Hindû temples as commemorating suttees. Foot-prints have on other accounts been worshipped in various parts of the world, *i.e.*, Buddha's foot-print on Adam's Peak, Ceylon, and that of Jesus, still an object of reverence, if not of worship, in the Church of "Domine quo vadis," outside Rome, where, according to tradition, Jesus appeared to St. Peter as he fled from martyrdom. In the present instance they have probably a sepulchral meaning.

PLATE VIII.

- Nos. 99 and 100. Sepulchral Urns from a small Etruscan burial place near Bologna. (Gozzadini.)
 Nos. 101 and 102. From some sepulchres of the necropolis of Felsina (Bologna.) (Gozzadini.)
 Nos. 103 and 104. From the Etruscan burial place near Bologna. (Gozzadini.)
 No. 105. Sepulchral Urn found in a tumulus near Lyssach, Switzerland. (Bonstetten.)
 No. 106. From a lake dwelling, Zug, Switzerland. (Keller.)
 No. 107. From North Germany. (Ledebur.)
 No. 108. From a tumulus at Pokeswell, Dorsetshire. (Warne.)
 No. 109. Sepulchral Urn from a cairn containing burnt bones near Tain, Rosshire, N.B., $5\frac{1}{2}$ inches high, filled with fine reddish earth. (Society of Scottish Antiquaries, 1866.)
 Nos. 110 and 111. Urns, about 12 inches high, found in stone kists at Pühla on Öesel, North Germany.
 No. 112. From the necropolis of Felsina (Bologna.) (Gozzadini.)

REMARKS.

In looking at the archaic examples of pottery from Central and Northern Italy, in this Plate and Plate VII., it is impossible to avoid noticing the great similarity, sometimes in form, and sometimes in ornament, between them and the sepulchral urns of Germany, Switzerland, France, and even England, and we seem to find the prototypes of a large class of Cisalpine urns in such examples as No. 90, from Lombardy, and No. 100, from Bologna. No. 106, from a lake dwelling at Zug, in Switzerland, appears to belong to a class of vessels of which

examples are also given in No. 9, from Brittany, and Nos. 344 and 345, from Germany, No. 281, from England, No. 290, from Ireland, and No. 292, from Scotland. A simple cup-like form of vessel, probably for a liquid, sometimes classed, but erroneously, with so-called incense vessels, which the Hon. W. O. Stanley suggests may have been used for carrying fire when pierced, as they are at times, with holes, by means of which they could be suspended (See Plate XXIV.). All these cup-like vessels are evidently moulded on a common Roman (Samian ware) pattern (No. 346, Plate XXVI.).

PLATE IX.

- No. 113. Urn from Ilsenburg, North Germany. (Kemble.)
- No. 114. From Uetliberg, Switzerland. (Zurich Archæological Society's Papers.)
- No. 115. From Mecklenburg, North Germany. (Brongniart.)
- No. 116. From a lake dwelling, Concise, Switzerland. (Keller.)
- No. 117. From a tumulus at Berne, Switzerland, one-fifth full size. (Zurich Archæological Society.)
- No. 118. From Pymont, North Germany. (Kemble.)
- No. 119. From Kreuzlingen, Zurich. (Keller.)
- No. 120. From a lake dwelling, Auvernier, Switzerland. (Keller.)
- No. 121. From Uelzen, Hanover. (Estorff.)
- No. 122. Incense Cup from a tumulus, Yorkshire. (Jewitt, "Gravemounds," &c.)
- No. 123. Roman Vase, $4\frac{1}{2}$ inches high. (Jermyn Street Museum Catalogue.)
- No. 124. An Urn found near Newark, Notts, ascribed to the Roman-British period. ("Archæological Association Journal," vol. iii.)
- No. 125. From a tumulus at Came, Dorsetshire. (Warne.)
- No. 126. From a gravemound at Höng, Zurich. ("Zurich Archæological Society," &c., vols. iii. and iv., by Keller.)

REMARKS.

Several suggestive peculiarities are to be seen in these examples. Thus, one type of form is noticeable in Nos. 114, 116, 117, 118, 119, 121, 123, and 126, all of which are modifications of the form seen in No. 90, Plate VII., from Sesto Calende. Nos. 113, 115, and 116, from North Germany and Switzerland, might well be taken for Anglo-Saxon urns. No. 117, of badly baked clay, was filled with ashes, and found in one of many tumuli in the Canton of Berne, in which were discovered several examples of undoubted Etruscan bronze work, together with secondary interments of much later date, as seen, *e.g.*, by a double-edged iron long straight sword of the ordinary Frankish and Anglo-Saxon type. As regards the Etruscan character of many bronze remains in Swiss and German graves, we shall have occasion to speak later on (remarks on Plate XXXIV.), at present we would draw attention to the peculiar coloured earthenware sometimes found in South Germany and Switzerland, which bespeaks an influence from Etruria. Of this an example is given in No. 119, from a lake dwelling in the Canton of Zurich, the body being red and ornament black. No. 118, from North Germany,

may be compared with Nos. 137 and 149, from England. Nos. 121 and 122 present a similar style of ornament, which may possibly be founded on a Roman model, such as No. 123. No. 126, from Switzerland, is quite of the same type as Nos. 90 and 97, from Denmark. This piece is also remarkable for its colours, black, red, and yellow; it was filled with burnt bones, and was found with objects of bronze and iron within a tumulus. No. 124, from Newark, contained calcined bones and ashes, bronze tweezers, iron shears, and a bone comb. Mr. Bateman, who has described it in the "Journal of the Archæological Society," considers it to belong to the Roman-British period, or not later than the 5th century. However that may be, we would point out that in this case, as in No. 25, which is called an urn of the British-Keltic race, from Dorset, a strangely marked Teutonic character is visible. This remark applies also in a degree to No. 108, Plate VIII., also from a Dorsetshire tumulus, the ornamentation of which bears little resemblance to that found on ordinary British urns (See Plates XV. and XX. for examples), whilst they do bear the impress of Teutonic ornament; and No. 125 is merely a rough rendering of No. 124, also remarkable for the two small images of birds in the cover, which we have never seen elsewhere, although in the remains of early German metal work they frequently occur, used apparently both as an ornament and a charm. No. 124 may also be compared with No. 96, from Denmark.

PLATE X.

- No. 127. An Urn from Bohemia. (Wogel.)
 No. 128. From near the Weser, North Germany. (Kemble.)
 No. 129. From North Germany. (Kemble.)
 Nos. 130 and 132. From Uelzen, Hanover. (Estorff.)
 No. 131. From an Anglo-Saxon grave, Frilford, Berks. (Professor Rolleston, "Archæologia," 1868.)
 Nos. 133, 134, and 135. Urns from Bohemia. (Wogel.)
 No. 136. From an Anglo-Saxon grave, Long Whittenham, Berks. (J. Y. Akerman, "Archæologia," 1857.)
 No. 137. From an Anglo-Saxon grave at Stamford, Lincolnshire. (Archæological Institute, 1869.)
 No. 138. A Frankish Urn from near Cologne. (Roach Smith, "Collection of Antiquities.")

REMARKS.

The Bohemian examples (Nos. 127, 133, 134, and 135) are of marked German character, as will be seen on comparing them with the North German examples on Plate II. No. 135, moreover, resembles No. 50, from Norfolk, though much plainer, whilst Nos. 133 and 134 may be compared with No. 37, from Switzerland. No. 128, from Germany, presents the usual practice of an *upright* cinerary urn covered with an inverted patera, common in archaic Italian graves (See No. 10, Plate I., and No. 39, Plate II.), in Scandinavia (No. 12, Plate I.), and at times in early British examples, No. 229, Plate XVII., though in Britain the cinerary urns are usually *inverted*. Nos. 131 and 137 are of Anglo-Saxon character, showing that tendency to

diagonal ornament seen on Nos. 60, 83, 118, &c. The circles and concentric dots of No. 131 should be compared with examples in the next Plate, especially No. 139, archaic Greek ware. No. 136, from Berkshire, is of the usual dark Anglo-Saxon ware, and contained the calcined bones of a child. Mr. Akerman considers it to be of a period probably prior to the establishment of Christianity here in the 7th century. It is of the same type as Nos. 63 and 65, Plate IV., from Derbyshire, which also contained calcined bones. No. 138, a Frankish urn from Cologne, is stated by Mr. Roach Smith to have been found, together with a buckle, fibulæ, glass, and iron swords, of the usual Frankish and late Anglo-Saxon type, or of about the 8th or 9th century. The crossed circle is characteristic of many Teutonic races, and is commonly found on Anglo-Saxon urns (See No. 67A, Plate V.).

PLATE XI.

No. 139. Archaic Greek Bottle from the Isle of Therasia, Grecian Archipelago. ("Revue Archéologique," 1867.)
 A. Gallo-Roman Coin of Vergasillaunus, Chief of the Arvernes. ("Revue Archéologique," 1866). B. Gallo-Roman Coin of Viridorin, Chief of the Unelles. ("Revue Archéologique," 1866.)

Nos. 140 and 141. Anglo-Saxon Cinerary Urns from Boston, Lincolnshire. (Proceedings of the Archæological Institute, 1863.)

No. 142. From Stade on the Elbe. (Kemble.)

No. 143. From North Germany. (Kemble.)

No. 144. From Oitzen, Lueneburg, North Germany. (Kemble.)

No. 145. An Anglo-Saxon Cinerary Urn from Wilbraham, Cambridgeshire, one-third actual size. (The Honourable R. C. Neville, "Saxon Obsequies.")

Nos. 146 and 147. From Anglo-Saxon cemeteries at Holme Pierrepont, near Newark, Notts. ("Journal of the Archæological Association," vol. iii., and Milner's "Cemetery Burial," &c.)

No. 148. A Mortuary Urn from North Germany, between the Elbe and the Weser. (Kemble, "Archæologia," vol. xxxvi.)

No. 149. Mortuary Urn, about 19 inches high, found in a tumulus near Launceston Heath, Dorset (Warne).

REMARKS.

The antiquity of No. 139 must, from the nature of the locality where it was found (*i.e.*, lying under a very ancient bed of lava), be extreme. And this piece is also interesting from the peculiar markings on it. We have had occasion to notice these in connection with certain ancient stones and coins in "Stone Monuments, Tumuli, and Ornament of Remote Ages," Plate LIII. We now draw attention to it again, and point out its close similarity to the concentric ornament on No. 99, Plate VIII., from ancient Felsina (Bologna), No. 131, Plate X., from Berkshire, and Nos. 143 and 147 on the present Plate. The numerous examples of this concentric dotted ornament from widely differing localities seems to point it out as a symbol common to a particular worship, and indeed there can be little doubt that it is a Solar symbol. It is seen again above the horse on A, and the sun itself is clearly indicated over the horse

on B. As regards its double application on No. 139, that may possibly arise from the conception of a dual nature in every deity prevalent in ancient times. The long raised ornament at A, No. 140, should be compared with A, No. 145, A, No. 147, No. 185A, Plate XIII., and No. 129, Plate X. Compare No. 140 with Nos. 67 and 68, Plate V., from Germany and France. No. 145 is characteristic Anglo-Saxon ware, of the same type as No. 64A, Plate IV., and No. 298, Plate XXII. No. 149, equally with No. 108, Plate VIII., has been classed by Mr. Warne as of Keltic origin. That the persons who made these urns may have been Keltic Britons is indeed probable, yet both in form and ornament the influence of Teutonic style is strongly marked, as will be seen on comparing them with No. 64, D and C, Plate IV., and the pointed arch form of No. 143, from Germany. We would also here point out that all purely British ornament on earthenware appears to have been arranged horizontally. (See Plates XIV., XV., XVIII., and XIX., for examples.)

PLATE XII.

- Nos. 150 to 153 inclusive. From a Gallo-Roman cemetery at Cany, Normandy. (Cochet, "La Normandie Souterraine.")
- Nos. 154 and 155. Sepulchral Urns from the Valley of l'Eaulne, Seine Inferieure. ("Revue Archéologique," 1855-56.)
- No. 156. From a cemetery at Lucy, Valley de l'Eaulne. (Cochet.)
- No. 157. From a Franco-Merovingian cemetery at Londinieres (Seine Inferieure.) (Cochet.) B, ornament on an urn. (Londinieres.)
- Nos. 158 and 159. From a Burgundian cemetery at Ste. Sabine. (Baudot.) A, Franco-Merovingian coin, minted at Bordeaux, found at Lucy, Valley de l'Eaulne.
- Nos. 160, 161, and 166. From German graves at Selzen, Hesse-Darmstadt. (W. and L. Lindenschmidt.) C, ornament on No. 160; D, ornament on 161.
- No. 162. Incense Urn from a tomb of the 12th century, France. (De Caumont.)
- No. 163. From Bohemia. (Wogel.)
- No. 164. From a chambered tumulus at Kerlescant, Brittany. (Lukis, in "Proceedings of the Archæological Institute.")
- No. 165. Roman British Ware from Castor, Northamptonshire.
- No. 167. Sepulchral Urn from a Frankish grave, Canton de Vaud, Switzerland. (Troyon, in the "Zurich Archæological Society's Papers," vols. i. and ii.)
- No. 168. From a Gaulish cemetery at St. Etienne du Temple, Marne.
- No. 169. From a Gaulish cemetery at Chalons-sur-Marne. ("Revue Archéologique," 1868.)
- No. 170. Roman Pottery found at Colchester. ("Catalogue of the Museum of Practical Geology," London.)

REMARKS.

Although the examples in this Plate are, we believe, of later date than those on Plate XIII., we have adopted this arrangement in order to connect the French Keltic pieces more closely with our own, which commence at Plate XIV. Now there are several very interesting and important points to be noticed in the present Plate, especially as regards date and style. Thus the Gallo-Roman examples, Nos. 150 to 153, are stated by the Abbé Cochet to have been

found with coins of Valerian, A.D. 253-60. Nos. 154 to 156 were all found together with Franco-Merovingian objects of the 7th and 8th centuries, and even later, at the cemetery of Lucy, where upwards of 400 skeletons were found, some crouched, some extended; coins of the Bordeaux mint (A) of about the 8th century were also found; and M. Baudot, after a full consideration of the remains found at Ste. Sabine, Burgundy (Nos. 158 and 159), cannot ascribe to them a date earlier than the 6th century. The similarity, one might almost have said the identity, of these French examples with those of Germany is seen by comparing them with Nos. 160, 166, and others, on Plate II. We have given No. 163, from Bohemia, as a kind of central form common among the Teutonic races of the Continent, of which No. 153, from France, and 167, from Switzerland, present modifications. As regards this last, it is curious to compare it with No. 15, Plate II., from Assyria, as it is a proof, we think, that a form once produced is never lost, however modified, and has always the chance of re-appearing in its original shape after a great lapse of time, examples of which fact will readily occur to anyone acquainted with the history of the ordinary hat, from its introduction at the close of the last century to the present time. The example, No. 167, was found in one of many stone graves in the Canton de Vaud, containing extended skeletons and various ornaments of a Frankish or Merovingian character. No. 164, from a long-chambered barrow in Brittany, is of the same class as Nos. 106, Plate VIII., 281, Plate XXI., and 344, 345, and 346, Plate XXXI. Nos. 168 and 169, from Gaulish cemeteries in the Department la Marne, are of dark brown ware, lathe turned, and polished surface; the clay is mixed with mica and is slightly baked; the circular ornament is filled in with a white clay, as in some German and Anglo-Saxon examples. The forms are peculiar, but appear to be founded on Roman models, of which we give examples in No. 170, from Colchester, and No. 165, from Castor, near Peterborough, Northamptonshire, both in the Museum of Practical Geology, London. It is curious to see, in No. 162, how late old forms of urns and old practices were preserved in France. De Caumont, in his "Abécédaire d'Archéologie," p. 192, says he has met with numerous urns such as No. 162, pierced with holes round the body to allow the incense burnt in them to escape. They were placed near the corpse, and are of common occurrence during the 12th century.

PLATE XIII.

- No. 171. Urn containing burnt bones, from a British tumulus near Dewlish, Dorset. ("Archæological Institute," 1872.)
 No. 172. An Urn containing calcined bones and ashes from a tumulus near Pau ("Revue Archéologique.")
 No. 173. From a British tumulus in Dorsetshire. (Warne.)
 No. 174. From a tumulus near Stonehenge, Wilts. (Hoare.)
 No. 175. From a tumulus near Stourton, Wilts, found with a "brass" spear-head and stone axe. (Hoare.)
 No. 176. From Thorsberg, Denmark, ascribed to the Iron age. (Engelhardt.) A, base of the preceding urn, forming a circle and a cross.
 Nos. 177 and 178. Urns from the "terramare" of l'Emilia, Italy, ascribed to the Bronze period, now in the Museum at Parma. (De Mortillet.)

- No. 179. An Urn, probably Anglo-Saxon, from the Isle of Wight. ("Archæological Society's Journal," vol. xi.)
- No. 180. Urn from the Cromlech "De Tus," Guernsey. (Lukis.)
- No. 181. An Urn, 6 inches high, found in a cairn, Isle of Purbeck, Dorset, together with skeletons, bone implements, and a glass bead.
- No. 182. Urn from a lake dwelling, Lago di Garda, ascribed to the Bronze age. (Keller, "Zurich Antiquarian Papers.")
- No. 183. A Pipkin from Sippingen, Switzerland. (Keller.)
- Nos. 184 and 185. From Anglo-Saxon Ware found near Derby. ("Archæological Society's Journal," vol. xxii.)
- Nos. 186, 191, and 192. Pottery from chambered graves, L'Ancrese Common, Guernsey. (Lukis.)
- Nos. 187, 189, and 190. Hand-made baked Urns for food or drink, from tumuli in the Channel Isles ("Archæologia," vol. xxxv. Lukis.)
- No. 188. A Danish Urn, ascribed to the Bronze age. (Worsæe.)

REMARKS.

It is much to be regretted that the early French pottery is not so fully illustrated as the early ware of other countries. The greater part of what we have been enabled to collect is from the Channel Isles, Normandy, and Brittany, which, being inhabited by a people cognate with those of Britain, naturally possessed common points of resemblance; but, curiously enough, we note one fact, and it is one which militates against the presumed extraordinary antiquity of the stone chambered graves in which most of the pottery has been found, *viz.*, that both in form and ornament, as seen in Nos. 186 to 192, the character is rather Teutonic than Keltic or British. There are some examples, it is true, from other parts of France, such as No. 172, from the South of France, which corresponds with other pieces of undoubted extreme antiquity, such as No. 193, Plate XIV., from the so-called "bone cave," at Lobrega, in Castille, which has been fired, but imperfectly, and Nos. 194 and 195, from Piedmont and England respectively; and we may here notice another fact, which tends to show a relation between the races who inhabited England and Savoy in remote ages, *viz.*, that the word *combe*, for valley, is used in Savoy, as in, *e.g.*, Comba di Susa, Hautecombe, &c. We have placed together several examples of knobbed pottery from various localities, and especially remark the similarity between the pieces, No. 182, from a lake dwelling, Lago di Garda, North Italy, of the Bronze period, those from the *terramare* of Castione, Lombardy (Nos. 177 and 178), also of the Bronze period, and No. 184, Anglo-Saxon ware from Derbyshire. The handled cup from Thorsberg, Denmark, has the cross impressed on its base, as shown at A. Nos. 171 and 172 should be compared with Nos. 193, 194, [and 195, Plate XIV., and No. 188 with No. 124, Plate IX.

PLATE XIV.

- No. 193. An imperfectly fired Urn from the bone cave of Lobrega, Castille, Spain, ascribed to the Stone age. ("Revue Archéologique," 1866.)
- No. 194. From a peat bog near San Martino, Ivrea, Piedmont. (Lee's Keller.)
- No. 195. From a circular trenched tumulus at Stanlake, Oxon. (J. Y. Akerman, "Archæologia," 1857.)

- No. 196. Cinerary Urn, about 7 inches high, found in a tumulus at Broad Down, Devon, with a fragment of the rim,
 No. 197. (Kirwan, "International Congress of Prehistoric Archæology," 1868.)
 No. 198. Inverted Urn, 12 inches high, from a tumulus at Tredinny, Cornwall. (Borlase, "Archæologia Cambrensis," 1869.)
 No. 199. Urn, about 12 inches diameter at mouth, found in a *crannoge* at Ballydoolough, County Fermanagh, Ireland.
 ("Kilkenny Journal," &c., January, 1871.)
 No. 200. Portion of No. 199, enlarged.
 No. 201. A large Urn found in a tumulus near Penzance, Cornwall, placed mouth downwards over calcined bones.
 ("Archæologia Cambrensis," 1857.)
 No. 202. An Urn, 5 inches high, from Northumberland, found together with a bronze buckle and jet stud.
 Nos. 203 and 204. Mortuary Urns from tumuli near Dorchester; 203, 12 inches high, full of ashes; 204, 6 inches high, full of mould. ("Archæologia," vol. xxx.)
 No. 205. Urn, 12 inches high, from a stone cist, Anglesey, now in the British Museum. ("Archæological Institute Journal," 1867.)

REMARKS.

In the preceding Plate we have seen a few examples of the class of urn which we now proceed to illustrate more fully. The forms are simple, and are what may be termed of the flower-pot class. They are mostly cinerary urns. The earliest example (No. 193 on this Plate) found in the bone cavern at Lobrega, Castille, has been imperfectly fired, and the indentations on the rim are stated to have been made by the finger nail. This urn appears certainly to belong to a remote Stone age. The urn from a lake dwelling in Piedmont (No. 194) was probably for domestic use, and nearly resembles No. 195, from a grave at Stanlake, Oxon, which Mr. Akerman describes, and no doubt justly, as early British; it is probably even Pre-Roman. It contained calcined bones, and with it was found also a spiral bronze ring. Both of these belong to the Bronze age. No. 196 deserves particular attention. It was found in a cairn within a tumulus in Devon, and has been minutely described in the "International Archæological Congress Papers" for 1868, by Mr. Kirwan, who discovered it. It was about 7 inches high, hand made, imperfectly fired, and "underneath it was a deposit of burnt bones." The ornament round the body of the urn was "impressed on it by a cord or thong," the interior edge has irregular indentations "which appear to have been made with the point of a stick," and the whole was of the rudest character. In the same cairn, *nearer the surface*, was found a food vessel, which will be seen at No. 278, Plate XXI.; and Mr. Kirwan, after due consideration, ascribes them "to a period antecedent to the Roman invasion of Britain," and thinks, indeed, they may belong "to a period far more remote." This, in common with most other cinerary urns of the class, was of reddish black and black colour, badly fired, and mixed up with stone grit, probably to give more cohesion to the clay; the blue tinge sometimes found on these cinerary urns might arise from their being fired with vegetable substances, as Mr. Chaffers has remarked of some Roman ware made in England (See his "Pottery and Porcelain," p. 15.) No. 198, a cinerary urn, 12 inches high, from Cornwall, was found inverted in a stone cist within a round earthen tumulus. It closely resembles No. 201, also from Cornwall, both pieces being furnished with small projecting knobs, which appear rather to have been for ornament than for use, unless large enough to admit the insertion of a cord for suspending them, or to afford sufficient means for a cord tied round the body of the urn beneath them. Compare them with

the knop ornamented urns in Plate XIII. No. 202, from an early British grave at Tofton, Northumberland, was found with a bronze buckle and a jet stud, it is ornamented similarly to Nos. 226 and 228, Plate XVI., from Staffordshire and Wales respectively, but in a very rough style. No. 204 was found in a tumulus near Dorchester, with crouched skeletons and burnt bones, but no metal at all; it was 6 inches high, and full of mould. It certainly appears to be of earlier date than No. 203, from another tumulus close by that of No. 204. This tumulus, like several others of the group, consisted of a flint cairn containing a stone cist and the present urn, 12 inches high, full of burnt bones, the whole being covered with an earthen mound. With some of these cases of cremation, bronze implements were found. It closely resembles No. 225, Plate XVI., also from Dorset, both of them being apparently carefully executed examples of the same type, but of rougher style, as No. 205, an urn 12 inches high, described by the Hon. Mr. Stanley, in the "Papers of the Archæological Institute," No. 93, 1867, as having been found in 1813 in a cist on the banks of the Alaw, North Wales, which is traditionally supposed to have been the grave of Bronwen, the aunt of Caractacus, the date of whose death is placed about A.D. 50. It is now in the British Museum. We can hardly, however, accept this supposed burial as correct, for the style of ornament is in itself too rough for such a period, and is not at all what we should expect on the cinerary urn of a person of royal race. It is of the same class of urn as No. 203, from Dorset, being similar both in size, shape, and ornamentation; the latter, however, which has no claim to be more than an ordinary burial of its kind, being much more carefully worked.

PLATE XV.

- No. 206. From a tumulus on Lancaster Moor, Lancashire. ("Archæological Journal," vol. xxi.)
 No. 207. From a tumulus at Sutton, Dorset. (Warne.)
 Nos. 208 and 209. From tumuli in Yorkshire. ("Archæological Journal," vol. vi.)
 No. 210. From a tumulus in Monsal Dale, Derbyshire.
 No. 211. From a tumulus near Deverel, Dorset. (Warne.)
 No. 212. From the Marlow Hill tumulus, Cambridgeshire. (Neville.)
 No. 212A. From a tumulus at Melbourne, Cambridgeshire. (Neville.)
 No. 213. Roman ware made at Arezzo, found at the Greenwich railway terminus. (Catalogue of the Geological Museum, Jermyn Street.)
 Nos. 214 and 215. From a tumulus, Lancaster Moor ("Archæological Journal," vol. xxi.)
 No. 216. Urn, 5 inches high, from a tumulus at Collingbourne Ducis, Wilts. (Rev. W. E. Lukis.)
 No. 217. From a tumulus at Bincombe, Dorset. (Warne.)

REMARKS.

In most of the urns of the present series the principal characteristic is a broad overlapping rim, to which the ornamentation, generally of a very rough character, is mainly confined, and it is to be remarked that examples occur all over England—in Dorset, Wilts, Cambridgeshire,

Staffordshire, Lincolnshire, Derbyshire, Yorkshire, Cheshire, and Wales—leading us fairly to conclude that if proper researches were made we should find this peculiar form of urn, generally if not always cinerary, prevalent throughout England and Wales during the Pre-Roman and Roman period, in British graves, and, so far as the writer can find, peculiar to those parts of the island, and not to be met with either in Scotland, Ireland, or on the Continent. A very interesting fact as tending to prove a community of custom between the various British tribes, forming in its way a national style. We would also draw attention to the curved outlines of Nos. 207, 208, 209, 218, 222, 227, 229, 231, and 234, as evidences of a desire to produce a graceful form. As regards the greater or less roughness of make and ornament observable in these urns, we consider that no reliable inference as to date can be justly deduced therefrom. Those points would depend probably on the social position of the deceased, and the feeling of the survivors. Nor are we too rashly, on account of the marked native character of these urns, to conclude them to be Pre-Roman, for except where important Roman stations occurred, we may be pretty sure that native customs prevailed, more or less, throughout the Roman occupation, and, above all, were sure to be adhered to on such an occasion as a burial. Nor is the absence of metal or other ornaments in the graves any proof of extreme antiquity, for it was not the practice with the British to place valuable possessions of the deceased in the grave with him, as the Teutonic races so often did. And as regards no metal but bronze occurring as a rule, we cannot place such interments in a very remote Bronze age, for it is certain that iron was not largely used in these isles prior to the Roman occupation, only sparingly then, and not generally till the invasion of the Northmen, whose success was, no doubt, in a great measure due to their general use of comparatively long and broad double-edged well-tempered iron swords. We may rest pretty well assured that throughout the British-Roman period, bronze, even for weapons or domestic implements, was most common, and iron exceptional, and that both, but especially the latter, were too valuable to be thrown away and lost in graves. We would add, that in the latest as well as in the earliest British periods, the urns to contain the ashes of the deceased were, in all probability, and from some idea of his native or local clay being fittest for use, made and fired in the vicinity of his grave, and therefore, as a rule, by hand, or if made elsewhere, then possibly by a wheel or lathe, so that no conclusion can be arrived at as to date from an urn being hand or lathe made. We would also point out what appears to be the fact, that the earliest examples of this class of urn, which are almost indisputably of great antiquity, such as No. 172, from France, No. 193, from Spain, No. 194, from Piedmont, and No. 195, from England, are devoid of the overhanging lid or rim, which is not found on any other pottery, so far as we know—Greek, Etruscan, Latin, Teutonic, or Keltic—but does find its counterpart in the red Roman or Aretine ware, as seen in No. 213, bearing a mark of Aretine manufacture, which tends to show that the Britons more probably took up this peculiar fashion from a Roman model, rather than that Aretine makers should have taken it from them. If that were the case, we should have to assign all such broad overlapped rims to a very early date. We may also add, that the trellised ornament seen on Nos. 206, 210, and 215, is commonly found in Roman ware, but is not found in primitive British or Keltic urns, in which the dot, zigzag, ray, and circle are dominant, being, as we have reason to believe, used as symbols as well as ornament, which is not the case with the trellis decoration. Nos. 215 and 216 are remarkable for more than usual ornamentation. They were hand made,

partially fired, and covered with stone slabs for protection. No. 215 contained also an unburnt head bone of a fish and a bronze arrow head. Moreover, Mr. Neville (Lord Braybrook), in describing the urns figured Nos. 212 and 212A, the first of which, $9\frac{1}{4}$ inches high, was found in a British tumulus, near the Fleam Dyke, Cambridgeshire, placed upright and containing a few burnt bones, states that in its neighbourhood apparently, was found also a "small rude brass coin, supposed to be of the late Roman period." No. 212A is a curious small rough cup, "unbaked," from a British tumulus near Melbourne, Cambridgeshire, together with very rude unbaked long cinerary urns of the same character as No. 212. It was found inverted and was pierced with small holes, height $1\frac{3}{4}$ inches, depth of projecting rim $\frac{3}{4}$ inch. Amongst rude ornaments of bone and bronze found in these graves, iron knives and coins of Roman Emperors were also discovered, but we cannot make out from the description whether they were together or separate, so that they are of little value in ascertaining the date.

PLATE XVI.

No. 218. A Cinerary Urn, 10 inches high, from a tumulus at Cleatham, Lincolnshire. ("The Reliquary," 1868, Jewitt.)

No. 219. From a tumulus at Bincombe, Dorset. (Warne.)

No. 220. A Cinerary Urn found in Cheshire. ("Archæological Journal," vol. xvi.)

No. 221. Cinerary Urn found at Porth Dafarch, Holyhead Isle, inside which was the small Urn, No. 15, Plate XLV., both containing ashes. (Archæologia Cambrensis, 1868.)

Nos. 222, 223, and 224. From a gravel pit, Kingston Hill, Surrey. ("Archæological Journal," 1869.) No. 222 is about 10 inches high.

No. 225. From a Dorsetshire tumulus. (Warne.)

No. 226. Cinerary Urn from a tumulus at Trentham, Staffordshire. (Jewitt's "Life of Wedgewood.")

No. 227. A Cinerary Urn, $13\frac{1}{2}$ inches high, found in Carnarvonshire, near Festiniog. ("Archæological Journal," 1867.)

No. 228. Cinerary Urn, 9 inches high, from a tumulus near Llangwyllog, Anglesey, now in the British Museum. ("Archæological Journal," 1870.)

REMARKS.

A glance over Plates XIV., XV., and XVI., will show how prevalent was the zigzag ornament on early British cinerary urns, and we are disposed to believe that this arises, not merely from its being one of the most obvious and simple means of decoration, but from its symbolic meaning, probably fire or water, each a purifying element, each used in laying out a corpse, and in the ceremony of cremation. (See Plate XLV.). The Nos. 222, 226, and 228, should be compared together, and it will be remarked that No. 226 is only a rough rendering of the same ornament on the two other urns. Bronze implements were found near and with Nos. 222 and 228, besides a cake of pure copper found with No. 222, and it is possible that all three urns belong to a Pre-Roman period. The curve of No. 222 is not uncommon (See Plate XV. and XVI.), and the small urn, No. 224, appears to be of the same character as No. 33, Plate II., from the Gaulish cemetery of Lepine (Marne.) The Hon. W. O. Stanley, in his paper on some Welsh antiquities, "Archæological Institute Journal," 1867, considers the

urn No. 227 to be also Pre-Roman. It contained calcined bones and ashes, a very small bronze dagger-shaped blade, and a wooden needle, which had probably served to fasten the material which enclosed the ashes of the deceased.

PLATE XVII.

No. 229. A Cinerary Urn, 13 inches high, covered with another urn, from a tumulus at Broughton, Lincolnshire. ("Archæological Institute Journal," vol. xviii.)

No. 230. A Cinerary Urn from a tumulus near Thirsk, 12 inches high. ("Archæological Institute Journal," Canon Greenwell, 1865.)

No. 231. A Cinerary Urn, 16 inches high, from a tumulus near Thirsk, Yorkshire. (Ditto.)

No. 232. Cinerary Urn, 13½ inches high, found near the Menai Bridge, Anglesey. (Hon. W. O. Stanley, "Archæological Institute Journal," 1867.)

No. 233. Urn, 5½ inches high, found in a cairn at Ockham Wold, South Riding, Yorkshire. (Davis and Thurnam.)

No. 234. Urn, 20 inches high, found inverted in a tumulus on Ashley Down, Isle of Wight. ("Journal of the Archæological Association," 1855.)

No. 235. Ornament on the Cinerary Urn, D, found in a barrow, Darwen, Lancashire, together with a bronze dagger. (Jewitt, "Reliquary," 1866.)

No. 236. Incense Cup found at Clayton Hill, Sussex, together with an ornament in blue vitrified paste, of which a front and side view are given at C; A, foot of cup No. 237; B, bronze celt found with urn No. 237.

No. 237. A small Vase or Cup, 2¼ inches high, found near Carnarvon. ("Archæological Institute Journal," 1868.)

No. 238. A Danish Urn, ascribed to the Stone age. (Worsæe.)

No. 239. Hand-made Urn, about 5 inches high, found in a grave at Quistofta, Denmark. (Lubbock's "Nilsson.")

REMARKS.

The urn, No. 229, from Lincolnshire, contained burnt bones and, *inter alia*, a bronze arrow head. The practice of covering the ashes, when deposited in an upright urn, with an inverted covering urn or patera, was probably common. Of course, when the urn itself is inverted, such a covering is unnecessary. For examples of covered urns see Nos. 10, 12, 39, 124, 128, and 148, from widely separated sites, and of various periods. The alternate horizontal and upright lines of Nos. 229 and 231 are common on all early ornamented pottery, and merely denote a natural attempt at decoration. (See Plates V. and XI.). Canon Greenwell ascribes Nos. 230 and 231, from Yorkshire, to a very early period, prior to the Bronze age; but it will be seen that they closely resemble other urns which are certainly within the Bronze period. This, however, is a point which can never be satisfactorily ascertained; only, the absence of any metal in a grave we do not hold conclusive of its belonging to a Stone age, early or late. No. 233 was found in a cairn at Ockham Wold, Yorkshire, with a contracted skeleton. Its resemblance to No. 237, a so-called incense cup, found at Bryn Crûg, near Carnarvon, is evident. This latter piece is marked with the cross at its base, A (See Plate XXXV., No. 11), and was found together with three bronze objects, one of which is given at B. It was discovered

amongst burnt bones in a large urn covered by a second urn inverted over it, the interspaces being filled in with earth and charcoal. We do not think it is an incense cup at all, but probably contained the ashes of a child or infant buried with those of its parent. In the two last examples we see the broad rim increasing in depth until it forms the main body of the urn, further possible developments of which are seen in the two remaining urns from Denmark, of which No. 239 was perforated near the top to receive a cord for suspension. We cannot believe that such prettily formed and ornamented urns can belong to any Stone age at all, but rather are they the production of a people with a very artistic taste, who must have been comparatively civilised; if we compare them with other urns in these pages, undoubtedly of the Bronze age, we hold it impossible to ascribe them to a ruder period or people. Compare them with other northern examples on Plate VI.

PLATE XVIII.

No. 240. Urn, 7 inches high, from a barrow near Avebury. ("Proceedings of the Archæological Institute," Salisbury, 1851.)

No. 241. Cinerary Urn from a barrow near Beckhampton, Avebury, Wilts, 5 inches wide, and about 6 inches high. (Ditto.)

No. 242. Portion of a Helveto-Roman Urn found at Loeche les Bains, Switzerland. ("Anzeiger für Schweizerische Alterthumskunde, Zurich," 1857.)

No. 243. From a tumulus containing a skeleton and flint weapons, at Biggen, Derbyshire. (Bateman, "Ten Years' Diggings.")

No. 244. Urn inverted over calcined bones, found with a shale ring, County Down, Ireland. ("Ulster Journal of Archæology," 1858.)

No. 245. Urn, 15 inches high, found near Swanage, Dorset. ("Papers of the Purbeck Society," 1855.)

No. 246. From a barrow at Darley Dale, Staffordshire. (Jewitt.)

No. 247. Portion of an Urn found in a tumulus at Morvah Hill, Cornwall, near Penzance. (W. C. Borlase, "Archæologia Cambrensis," 1869.) A, Plan of the said tumulus.

REMARKS.

We have collected in this sheet various examples, some of which appear to be comparatively of a late Roman-British period. We will begin with the Avebury examples, which are from an interesting paper in the "Proceedings of the Archæological Institute," by the late Dean of Hereford, the Very Rev. J. Merewether. No. 240, rude in make and style, was found in a tumulus, placed near the knees of a contracted skeleton, "and not more than 18 inches below the surface of the turf." No. 241 appears, from the mouldings round it, to be decidedly influenced by the Roman style of pottery, and that it is of the Roman period further appears by the corresponding ornament found on a Swiss urn of the Roman period, No. 242.* The urn from Derbyshire (No. 243), though very roughly ornamented, and taken from a grave

* A similar pattern occurs also on a very late Roman urn found at Wroxeter, illustrated in the "Archæologia Cambrensis," 1859.

containing only a skeleton and flint weapons, is nevertheless modelled on the same idea as Nos. 240 and 241, and is, so far as we know, of a form unknown to an early period, whether Stone or Bronze; its rudely marked ornament is of the same character as that on the rim of No. 240, from Wilts. With No. 245, from a large tumulus near Swanage, Dorset, was also found a small copper ring brooch; it is ascribed to the Roman-British period, and no doubt correctly, since the fragment of an urn from a Cornish barrow (No. 247) closely corresponds with it in ornament, and in the earth of the kistvaen which enclosed the urn, eight or nine Roman coins were found, one of Constans, well preserved, and one which Mr. Borlase believes to be of Crispus, minted in London about the middle of the 4th century. The plan (A) of this tumulus is common in this country, but is more than usually interesting as containing a large piece of rock on which the deceased appears to have been burnt, and his ashes then deposited in the urn close by, protected by another piece of rock. As regards cremation, or inhumation, we hold that it is very unsafe to affix a date from either practice. Among the early Greeks and Romans inhumation was most usual, but both practices prevailed, and cremation only became general during the Roman Empire. With Christianity, body burial again replaced cremation, but now the bodies were placed extended and not in a crouching or contracted position, as appears to have been commonly the case, in these isles at least, perhaps for the sake of economising space in forming the kistvaen, or may be from a less practical motive, as emblematic of our entry into the world, or as an attitude of supplication. No. 246, from Staffordshire, is curious as showing what appears to be an imitation of thongs or cords used for suspension; the same seems indicated in No. 244 from Ireland, found in a grave with calcined bones and a shale ring, and in No. 247, from Cornwall, which last, as we have said, appears to be as late as the 4th century of our era.

PLATE XIX.

We come now to a class of vessels usually supposed to have served as drinking cups. Some of them no doubt were used for that purpose, but some were used as food vessels. They are generally found placed near the body of deceased, and it is to be remarked that they are found most frequently by the side of contracted skeletons.

No. 248. Urn, half the actual size, from a tumulus at Roundway Hill, North Wilts. (Davis and Thurnam.)

No. 249. Cup, 8 inches high, found with a skeleton in a stone cist under a tumulus at Plas Heaton, Denbighshire. ("Archæological Institute," 1868.)

No. 250. Cup found in a cist at Inys Bronwen, Rhosbeirio, Anglesey. ("Archæological Institute," 1867.)

No. 251. Cup, one-third full size, from a tumulus, Dorset. (Warne.)

Nos. 252 and 253. From dolmen in Morbihan, now in the Museum of Vannes, Brittany. ("Revue Archéologique," 1865.)

No. 254. Urn, 5 inches high, found inverted over calcined bones within a cairn at Llanyblodwell, on the borders of Denbighshire and Shropshire. ("Archæologia Cambrensis.")

No. 255. Drinking Cup from one of the Channel Isles. (Lukis.)

No. 256. Urn, 7 inches high, found near a skeleton in digging clay at Roundway Down, Avebury. ("Archæological Institute," Salisbury, 1849.)

No. 257. Urn, 7 inches high, found in a barrow near Silbury, placed behind the head of a contracted skeleton, together with flint arrow heads. ("Archæological Institute," Salisbury volume.)

No. 258. Cup from a stone cist found close to the skull of a contracted skeleton at Juniper Green, near Edinburgh. (Davis and Thurnam.)

No. 259. Found at Cruden, North Britain, now in the Peterhead Museum. ("Archæological Institute," 1856.)

REMARKS.

No. 248, from Wilts, was found with a contracted skeleton, together with a bronze dagger and knife; in form and ornament it resembles No. 252, from Brittany. No. 254 is stated to have been found inverted over calcined bones; it is, however, probably a food vessel, exceptionally used for that purpose. We have no means of ascertaining how the Breton examples were applied, but all the remaining examples are drinking cups or food vessels, which should be compared with each other, and with examples in succeeding Plate. As regards No. 257, it appears to be assignable to a very early date, and may belong to any period prior to our era.

PLATE XX.

No. 260. From a tumulus near Fimber, Yorkshire, $8\frac{3}{4}$ inches high. ("The Reliquary," October, 1868.)

No. 261. From a tumulus at Monsal Dale, Derbyshire. (Jewitt.)

No. 262. Drinking Cup, about $5\frac{1}{2}$ inches high, from Porth Dafarch, Holyhead Isle, North Wales. ("Archæologia Cambrensis," 1868.) A, Ornament carved on a stone from the New Grange mound, Ireland.

No. 263. Urn, 9 inches high, found near Horncastle, Lincolnshire. ("Archæological Institute," 1856.)

No. 264. Urn, 7 inches high, found with a contracted skeleton, in a cist under a grave mound at Avebury. ("Archæological Institute," Salisbury, 1849.)

No. 264A. Ornament on stone, New Grange, Ireland.

Nos. 265 and 266. Portions of Cups found in cists with contracted bodies at Winterbourne Monkton, near Avebury, Wilts. (Davis and Thurnam.)

No. 267. Found in a cairn, together with a flint knife, at Kilmarton, Argyllshire, N.B. ("Proceedings of Scottish Antiquaries," 1866.)

No. 268. Cup found in the Isle of Ely, Cambridgeshire. ("Archæological Institute Journal," vol. xix.)

No. 269. Cup, $5\frac{1}{2}$ inches high, found in a cairn near Pickering, Yorkshire. ("Reliquary," October, 1861.)

REMARKS.

The most noticeable feature in the various examples from Wilts here given, is the prevalence of the panelled ornament, principally diagonal, examples of which are also found in Wales (See Nos. 313 and 318, Plate XXIV.), and which occurs also on the stone work at New Grange, Ireland, as shown at A. The cup, No. 260, from Yorkshire, was found with

a skeleton and calcined bones, a bronze needle, and flint implements. No. 264, from Avebury, with a contracted skeleton, a bronze spear head, and a stone axe. Nos. 265 and 266, also from near Avebury, with contracted skeletons, a fine serpentine celt, and a perforated jet disc. They may thus be assigned to an early Bronze or late Stone age, and may possibly date from a period anterior to our era. No. 267, found with other globular urns, is also probably of very early date. In form it resembles other early examples, but the long ray ornament is characteristic of North British decoration, and is seen also in No. 258, Plate XIX. The cups with handles through which a finger can pass (Nos. 268 and 269) are of unusual occurrence, one or two more only being known; they correspond clearly with our own cups, and probably were those in personal use with the deceased. For examples from Germany and Brittany Nos. 322 and 323, Plate XXIV.

PLATE XXI.

No. 270. Found in a tumulus containing several stone cists, at Eddertown, Rosshire, North Britain. ("Proceedings of Scottish Antiquaries," 1869.)

No. 271. Urn, $6\frac{1}{2}$ inches deep, found in a stone cist at Broomend, near Inverurie, North Britain. (Ditto.)

No. 272. Urn from Bohemia. (Wogel.)

No. 273. Urn, 8 inches high, from a long barrow, Kerlescant, Brittany. (Lukis, "Journal of the Archæological Association," 1868.)

No. 274. From the "Gospel Hillock" tumulus, Derbyshire. Jewitt, "Gravemounds," &c., 1870.)

No. 275. Anglo-Saxon Urn from Long Whittenham, Berks, found empty at the shoulder of a skeleton, probably a food vessel. ("Archæologia," vol. xxxviii.)

No. 276. Drinking Cup from Wilsford long barrow, Wilts.

No. 277. From Figheldean long barrow, Wilts, both secondary interments. (Dr. Thurnam, "Archæologia," 1867-68.)

No. 278. Drinking Cup, about $7\frac{1}{2}$ inches high, from a tumulus on Broad Down, Devon. (Kirwan, "International Congress of Prehistoric Archæology," 1868.)

No. 279. A Jug of the Norman period.

No. 280. A Jug of the Early English period. (Chaffers, "Pottery," &c.)

No. 281. Cup, $4\frac{1}{2}$ inches diameter, from a barrow near Avebury. (Mereweather, "Archæological Institute," Salisbury, 1849.)

No. 282. A small Cup from a barrow near Avebury, Wilts. (Hoare.)

No. 283. Roman Urn, $6\frac{1}{2}$ inches high, of the kind known as Castor ware. ("Archæological Institute," vol. xiii.)

No. 284. Urn, $10\frac{1}{4}$ inches high, from Mount Caburn, near Lewis, Sussex. (Kemble.)

No. 285. Urn, $4\frac{1}{2}$ inches high, found in a barrow near Avebury. ("Archæological Institute," Salisbury, 1849.)

No. 286. Roman Urn, $5\frac{3}{4}$ inches high, found in Lothbury, London. ("Catalogue of the Museum of Practical Geology," London.

REMARKS.

We meet with several interesting points in the present series. The Bohemian urn (No. 272) closely resembles the Breton and British examples, Plate XIX. As Dr. Wogel writes in Bohemian, I, unfortunately, can afford no details about it. No. 271, from Scotland, closely

resembles in every respect No. 248, Plate XIX., from Wilts, with which were also found bronze implements, and although no metal was discovered with the Scotch example, yet in the similar urn found near Elgin a bronze dagger was found, which serves to illustrate the rashness of those who, because no metal is met with in an interment, but only some stone objects, attribute it at once to a Stone age. The present urn (No. 271) was found with two skeletons, one a man contracted, the other an infant, but the most curious feature connected with it was the small projecting horn instrument, marked A, which, though called a lamp by the writer, may have been perhaps a ladle used for pouring liquids over the ashes of deceased, and then deposited with the urn. No. 274, from Derbyshire, should be compared with Nos. 253, Plate XIX., and No. 273, from Brittany. No. 278, from Devon, is of the same class of drinking vessel as No. 250, from Wales, No. 251, from Dorset, No. 260, from Yorkshire, No. 261, from Derbyshire, and Nos. 265 and 266, from Wilts. This form of cup seems to have been peculiarly British, and it is curious to notice its modified continuation down to mediæval times, as seen in No. 279, a Norman jug, given in Chaffers's "Pottery and Porcelain," and No. 280, an early English jug found in the City. ("Catalogue of the Museum of Practical Geology," London.) No. 281, of the incense cup class, $4\frac{1}{2}$ inches in diameter, was found in a barrow near Avebury, with twelve skeletons (we are not told whether crouched or extended) ranged with their feet towards it as a centre. Another, almost precisely similar, was found in a neighbouring barrow, with a stone hammer, and seven skeletons arranged after the same manner. No. 282 is of the same description, from a barrow at Avebury. These urns show a style of ornament unique, we believe, in British works, and which we are inclined to believe is founded on a Roman model, in which raised pellets of the same description, though smaller, are not uncommon, as seen in No. 283, and No. 123, Plate IX., of which the Sussex urn (No. 284) is also an example, probably Anglo-Saxon. We are the more disposed to think that Roman ware was the origin of this style of ornament from the fact that the researches round Avebury have produced such numerous and striking evidences of late Roman influence, of which an example is given in No. 285, "a well-burnt urn of thin red pottery," $4\frac{1}{2}$ inches high, found with an extended skeleton in a barrow near Beckhampton, and which seems plainly enough to be made by hand after a Roman model of the kind seen at No. 286, found in Lothbury, and often occurring also in Gallo-Roman cemeteries. (See Cochet, "Normandie Souterraine.") No. 275, a very characteristic Anglo-Saxon urn of the 7th or 8th century perhaps, should be compared with the German and Anglo-Saxon examples, especially in Plates IV. and XI.

PLATE XXII.

No. 287. Urn, about 2 feet high, found in Fifeshire, North Britain. (Wilson, "Prehistoric Annals of Scotland.")

No. 288. Urn, 6 inches high, from a tumulus formerly in the Phoenix Park, Dublin. (H. O'Neill, "Kilkenny Archaeological Society," 1852.)

No. 289. Cup, 4 inches high, found in Ireland. (Wakeman.)

No. 290. Cup, $3\frac{3}{4}$ inches, found in Ireland. (Wilde.)

No. 291, 294, and 295. Urns found at Mount Stewart, County Down, Ireland, average height 5 inches. ("Ulster Journal of Archæology," 1861-62.)

No. 292. Cup, $2\frac{1}{4}$ inches high, from a tumulus in Forfarshire, North Britain. ("Catalogue of Antiquities," Edinburgh.)

No. 293. Food Vessel, about 4 inches high, found near Tenby, South Wales.

No. 296. Cup of the Bronze age, from a lake dwelling, Auvernier, Switzerland. (Keller.)

No. 297. Urn, about $2\frac{1}{8}$ inches high, containing burnt bones, from a stone cist near Bagnalstown, County Carlow, Ireland. (Wilde.)

No. 298. Anglo-Saxon Urn from Bighthampton, Oxfordshire. ("Archæologia," vol. xxxviii.)

REMARKS.

In collecting and comparing the following examples of urns from Ireland, we must discard at once all the fanciful theories about extraordinary antiquity and ethnological myths, in which archæologists and writers on Irish history have indulged to so unfortunate an extent, and confine ourselves solely to remarks deduced from the objects placed before us. Of these No. 288 is a well-known example; it was found, with three others of smaller size and more highly decorated, in a large tumulus, in Dublin, 120 feet in diameter and about 15 feet high, within a cromlech, or stone slab covered grave, $5\frac{1}{2}$ feet long and $3\frac{1}{2}$ feet wide, containing also two skeletons apparently contracted, the femora of another skeleton, and the bone of an animal believed to be a dog, a bone hair pin, a flint knife or arrow head, and a necklace of common sea shells. Now this interment has always, we believe, been considered to be native Irish, and of a very early period. We, however, would draw attention to some facts which throw great doubt on the truth of either assumption. Compare it with Nos. 238 and 239, Plate XVII., from Denmark, and its resemblance in character, though much rougher, will at once be seen. The decoration on the body of the urn seems merely a rude rendering of leaves, such as we see on No. 238, from Denmark, No. 77, from Switzerland, and No. 287, from Scotland. We may add that it resembles also the leaf (fern?) in the New Grange stone grave, which is itself much more Scandinavian in character than Early British or Irish, and which contains incised stones, evidently taken from an older work. Again, the ornament on the upper portion closely resembles the ornament on Nos. 291 and 295, from County Down, for the counterpart of which we search in vain among British examples, but find resemblances in form and decoration in Nos. 87 and 88, from North Germany. When we add that the tumulus itself was known as the "Hill of the Mariners," it would seem to be connected with the Northmen, who were distinctively "mariners. As regards the bone pin, shell necklace, and flint implement, we have before remarked that the interment of such common objects can be no criterion of great antiquity, for it was never, or only on very special occasions, the custom of our early races to bury valuables with the dead; and with the Scotch urn (No. 287)—certainly as rude in make and ornament as No. 288, if not more so—was found a bronze spear head. As regards Nos. 293, 291, 294, 295, and 290, making allowance for the resemblance to many North German examples, we think they may have greater claims to be Irish. The same globular form is seen in No. 292, from Forfarshire, North Britain. No. 293, from a stone cist found near Tenby, South Wales, seems to be of native make, and shows, as we shall see again, a resemblance between early Irish and Welsh ornament. No. 297, one of the most beautifully made and decorated

urns left to us, was found in a stone cist, County Carlow, Ireland. It contained the burnt bones of a very young child, and was "embedded in a much larger and ruder urn, filled with fragments of adult human bones, possibly they may have been the remains of mother and child" (Wilde.) The excellence of its workmanship seems to indicate a comparatively late date, and we remark that its peculiar form is to be found in early remains from Switzerland (See No. 296); that it is common in early Scandinavian vessels; that it occurs again in Nos. 300 and 301, from Ireland and Scotland respectively; and that it is to be seen in the Anglo-Saxon urn, combined with the echinus-like ornament in No. 298, from England. In the above remarks we have no intention of giving decided opinions, but only point out the resemblances we have mentioned for further consideration by other students.

PLATE XXIII.

- No. 299. A dark coloured Urn, 14 inches high, with inverted cover, found in a cairn, County Cork, Ireland. ("Archæological Institute," vol. vi.)
- No. 300. Urn, 2 inches high, found in a cist at Castlecomer, County Kilkenny. ("Kilkenny Archæological Society," 1850.)
- No. 301. Urn, 6½ inches high, found in a cairn at Kilmartin, Argyllshire, together with a flint knife.
- No. 302. A dark coloured highly polished Urn, 6½ inches high, found in Ireland. (Wilde.)
- No. 303. From a tumulus, Lough Corrib, Ireland. (Wilde.)
- No. 304. Urn, 5 inches high, found in a stone cist with burnt bones, Tyrone County, Ireland. ("Journal of History and Archæological Association of Ireland," 1870.)
- No. 305. A Light Grey Urn, 5¼ inches high, found in Ireland, the ornament apparently cut with a punch. (Wilde.)
- No. 306. An Urn, one-fifth full size, from a tumulus in Dorsetshire. (Warne.)
- No. 307. Urn, half full size, from a tumulus in Dorsetshire. (Warne.)
- No. 308. Urn, about 5¾ inches high, found at Edenmouth, North Britain, now in the Kelso Museum. ("Edinburgh Catalogue of Antiquities.")
- No. 309. Urn, 18 inches high, from a tumulus in Pembrokeshire. ("Archæological Institute Journal," vol. x.)
- No. 310. Urns found in a cairn, Ireland. ("Archæological Association," vol. i.)
- No. 311. Roman Pottery found near Upchurch, Kent. ("Archæological Association," vol. ii.)

REMARKS.

The forms and ornament of the principal urns of the present series appear to be decidedly British, varying somewhat in character according to the countries—Ireland, Wales, and Scotland—to which they belong. The Irish and Welsh specimens are especially remarkable, and No. 299 is, perhaps, one of the most beautiful examples of early Art we know of. Nos. 300 and 301 are of the same type as No. 297 in the preceding Plate, having the same echinus form and ledged rim. No. 300 was found in a large cylindrical urn full of ashes and surrounded by burnt bones, it probably contained the ashes of an infant, as in the case of No. 297. No. 310, graceful as most early Irish work is found to be, seems developed from a model such as the

Roman piece given at No. 311. We have placed the two Dorsetshire urns (Nos. 306 and 307) on this sheet, as belonging to the same class as the rest, *i.e.*, surface-covered, and belonging, it would appear, to the British school of ornament, affected by a Roman influence perhaps, as seen in the trellis work of No. 306.

PLATE XXIV.

No. 312. Urn, $3\frac{1}{2}$ inches in diameter, found in a tumulus near Throwley, Staffordshire. (Bateman.)

No. 313. An "Incense" Cup, 2 inches high, found inside a large cinerary urn near Bryn Seiont, Carnarvonshire, Wales. For the cruciform ornament of base, see No. 7, Plate XXIX. ("Archæological Institute," 1867.)

No. 314. Urn or Cup, full size, from a tumulus called "Mynydd carn Goch," near Swansea. ("Archæologia Cambrensis," 1868.)

No. 315. Half of an "Incense" Cup found in a barrow at Upton Pyne, Devon. (Kirwan, "Journal of Archæological Institute," No. 114, 1872.)

No. 316. A Cup, half full size, found in a tumulus at Beedon, Berks. ("Archæological Institute," vol. vii.)

No. 317. "Incense" Cup, about 3 inches high, found in a tumulus near Bulford, near Amesbury, Wilts. ("Catalogue of Antiquities exhibited at Edinburgh," 1857.) For the base of this urn, see No. 3, Plate XXVII. Two small bronze pins were found with this.

No. 318. An "Incense" Cup, full size, found in a stone cairn at Meinau'r Gwyr, Llandyssilio, Pembrokeshire. For cruciform base, see No. 10, Plate XXXV.

No. 319. Urn, $4\frac{1}{2}$ inches high, from a tumulus at Wetton Hill, Staffordshire, in a stone cist with contracted skeleton. (Jewitt.)

No. 320. Small Urn found in a tumulus at King's Newton, Derbyshire. (Jewitt, "The Reliquary," 1868.)

No. 321. Urn found in a stone cist, with contracted skeleton, within a tumulus, Hitter Hill, Derbyshire. (Davis and Thurnam.)

No. 322. Cup from Hanover. (Kemble, "Horce Ferales.")

No. 323. Cup from a chambered tumulus at Kerlescant, Brittany. (Lukis, "Archæological Association," 1868.)

REMARKS.

The present series contains several small vessels frequently found in early burials, and generally known as "incense cups," or "thuribles," a description which has proved unsatisfactory to many archæologists, and it has been suggested by the Hon. W. O. Stanley ("Archæological Institute," 1870) that they may have been used rather as fire-holders or sepulchral lamps; and from their being generally perforated, on one side at least, and being ornamented at the base, Mr. Kirwan suggests that they may have been suspended above the line of sight during the funeral rites (International Congress of Prehistoric Archæology, 1868.) We have seen, however, in some cases that similar small urns contained the ashes of infants, and have been found deposited in larger cinerary urns; and No. 314, though apparently buried separately, appears to be perforated, and to have contained burnt bones. That the perforated cups may have been used for the burning of sweet scented substances at cremation, is possible, and we believe is still the custom in India, and, as M. de Caumont points out, was customary in France in the 11th and

12th centuries. But it has been asked, Where could the early Britons have obtained such powerful incense? We answer, From abroad; and if not, then we suggest that the gum of the fir or pine tree might well have served such a purpose, and at Mynydd carn Goch, we read "that the space round the deposit seems to have been filled in with charcoal, supposed to be of fir wood." ("Archæological Institute," Stanley, 1867.) But we are inclined to believe that these small urns may have been used for depositing the ashes of particular portions of deceased, or of children, without imputing infanticide to the early inhabitants of these isles, which several writers seem to be bent upon asserting, and of cannibalism also, though on the slightest grounds.* The cup which Mr. Kirwan found in a tumulus near Honiton (the base of which we have given at No. 17, Plate XXXV.), and which he describes as an "incense cup," was partially filled with calcined bones, "almost certainly" those of an infant. It was perforated with two holes on one side, and appears to have been deposited by itself, and not within another urn, as we have seen was usually the case. The small unperforated urns, such for examples as Nos. 319, 320, 321, and 322, are probably food vessels; and in one instance, as at Kingston Hill, Surrey, burnt grains of wheat were found in one ("Archæological Institute," 1869, p. 288). The intention of such a deposit was, probably, rather symbolical than from any idea that the small quantity such urns could contain would ever be of practical use to the deceased, and when we find cups interred, such as Nos. 322 and 323, they, probably, had been used by the deceased, and were buried with them out of a feeling of respect, that no one should subsequently use them. The assertion that the most valuable possessions of the deceased among our so-called Keltic forefathers were buried with them, and that food was placed by their side for provision on the long journey they had to go, is not borne out by any facts whatever. On the contrary, as we have seen, nothing but the commonest objects, or those in ordinary personal use by the deceased, were buried with them, and the food vessels, either for solids or liquids, are so small that they could serve no purpose of a long journey, and were only placed with the ashes or skeleton of the deceased as part of the funeral ceremony, a typical practice may be, or in some cases to prevent the after application of objects which had been in common use with the deceased. We would point out that No. 320 is clearly of North German character, and belongs, probably, to the period when Derbyshire formed part of the Kingdom of Mercia, circa A.D. 486 to 582.

PLATE XXV.

No. 324. Early Italian Earthenware Tazza or Patera, found in a stone cist near Bologna, C. Italy. (Gozzadini.)

No. 325. An Anglo-Saxon Patera of bronze, found at Wingham, East Kent. (C. Roach Smith.)

No. 326. Earthenware Patera from a lake dwelling, Nidau-Steinberg, Switzerland. (Keller.)

* The principal reason adduced has been that human bones have been found *gnawed*, as though bitten by teeth. Now surely, even in picking bones with the teeth, it is not usual, and would not be easy, to leave your tooth mark. And, moreover, we know that cannibalism has been principally resorted to by people who have been absolutely in long-continued want of animal food, which could never have been the case in these islands nor in Europe.

- No. 327. Earthenware Tazza from near Bologna, Italy. (Gozzadini.)
- No. 328. Earthenware Patera, found in a tumulus, Favant, Wilts. (Sir R. C. Hoare.)
- No. 329. A Cup from Felsina (Bologna.) (Gozzadini.)
- No. 330. A Cup from Denmark, ascribed to the Iron age. (Worsaae.)
- No. 331. Perforated Cup or Tazza, one-third full size, from a lake dwelling, Lake Morat, Switzerland. (Keller.)
- No. 332. A Cup, a quarter full size, from the necropolis of Felsina (Bologna.) (Gozzadini.)
- No. 333. Earthenware Cup, about 4 inches high, from the Genista cave, Gibraltar. ("International Congress of Prehistoric Archaeology," 1868.)
- No. 334. Curious small Urn, found at Meinaur Gwyr, near Llandyssilio, Pembrokeshire. ("Archæologia Cambrensis," vol. vi.)
- No. 335. An Urn, $4\frac{3}{4}$ inches high, found at Heighington, near Lincoln. ("Archæological Institute," 1869.)
- No. 336. Urn from a Gallo-Norman cemetery at Cany, Normandy, with coins of Valerian, A.D. 253-60. (Cochet.)
- No. 337. Urn found in a tumulus near Favant, Wilts, together with a brass spear-head. (Hoare.)
- No. 338. A Cup, $2\frac{1}{2}$ inches high, found in a tumulus near Pickering, Yorkshire. (Bateman.)
- No. 339. A Cup or Tazza from Hanover. (Kemble, "Horæ Ferales.")

REMARKS.

We have collected some curiosities of the past in this sheet. The pateræ, of which an example is seen in No. 324, from Central Italy, are not as a rule found with early interments. No. 324 is ornamented with a cross within its circular bowl, and with the peculiar S ornament, which we have already notified in our remarks on Plate IV. Pateræ made of earthenware—these being considered the earliest—and of bronze, were used both at sacrificial rites and for domestic purposes. A curious Anglo-Saxon example, founded probably on a Roman model, is seen at No. 325. The example from Wilts (No. 328) would appear to be also certainly of a Roman type, and should be compared, as to ornament especially, with No. 326, from Switzerland; whilst the North German example, probably of the 7th or 8th century, corresponds closely with No. 329, supposed to be from an early Etruscan grave, near Bologna. The similarity between the cups from Denmark and Switzerland (Nos. 330 and 331) is remarkable. The cups with handles, from Gibraltar and Bologna, point to a common type. The cups with feet are not of common occurrence. No. 338 is ornamented so as to give the idea of encircling cords. No. 335 appears to be rather of German than British character; it was found in Lincolnshire, it is perforated at the base, its use is uncertain. As regards No. 334, from North Wales, we believe it is unique, and it bears some resemblance to a stone inclosure, such as the outer circle of Stonehenge with the interspaces filled up.

 PLATE XXVI.

- No. 340. Portion of an Earthenware Vessel from the necropolis at Cuma, Campania, Italy. (Rochette, "Académie des Inscriptions et Belles Lettres," vol. xvii.)
- No. 341. Portion of an Earthenware Vessel from the Cueva Lobrega, Old Castille. ("Revue Archéologique," 1866.)
- No. 342. Portion of an Earthenware Vessel from a lake dwelling at Fimon, near Vicenza, Italy. (Lioy, 1865.)

No. 343. A large Mortuary Urn found in Denmark, with burnt bones and broken iron sword, ascribed to the Iron age. (Worsaae.)

Nos. 344 and 345. Earthenware Cups found on the borders of the Rhine, Hesse Darmstadt. (Lindenschmidt, "Revue Archéologique," 1868.)

No. 346. A Roman Cup of red Aretine ware, $2\frac{1}{2}$ inches high. ("Catalogue of the Museum of Practical Geology," London.)

No. 347. Small Glazed Vase found at Castor, Northamptonshire. ("Catalogue of the Museum of Practical Geology.")

No. 348. Large Armenian Oil Jar. (Brongniart.)

No. 349. A Bellarmin Jug, 16th or 17th century. (Marryatt.)

No. 350. A mediæval Pilgrim's Bottle or Costrai, in the Jermyn Street Museum, London. (Chaffers, "Archæological Association," 1856.)

No. 351. A Stag-horn Cup, perforated, probably for suspension, ascribed to the Stone age. (De Mortillet, "Exposition Universelle," 1867.)

No. 352. A Cup of Kimmeridge coal, $3\frac{5}{8}$ inches high, found in a British tumulus on Farway Down, Devon. (Kirwan "International Congress of Prehistoric Archæology," 1848.)

No. 353. An early Latin earthenware Jug from the Alban Mount. (British Museum.)

No. 354. A Roman earthenware Beer Jug. ("Revue Archéologique.")

No. 355. An archaic Greek earthenware Vessel. (d'Hancarville.)

Nos. 356 and 357. Examples of the same type as No. 355, Greek. (d'Hancarville.)

REMARKS.

We have collected on the accompanying Plate various curious pieces bearing on the subject of earthenware generally. In Nos. 341 and 342, from Spain and Italy respectively, the similarity of ornamentation is apparent, though whether due to a common model or to a natural effort in decoration carried out independently, we, of course, cannot decide. No. 340, from Magna Grecia (Italy), is considered by M. R. Rochette to show the influence of Phœnician Art, but that in turn derived much of its inspiration from Assyria, and the present piece is quite Assyrian in character. It contains also the circles and zigzags, or ray ornament, so general on Teutonic urns, and may be regarded as the type on which much of their ornament is grounded. The cups, Nos. 344 and 345, are probably only modifications of a Roman model, such as No. 346. No. 352 is possibly, as regards form, a development of the early stag-horn cup, such as is shown in No. 351, to which De Mortillet ascribes an extreme antiquity. No. 343 is interesting as an example of a cinerary urn from Denmark, containing the bones of a man with his sword broken in pieces and laid on the top of them, a custom not unfrequent amongst various Teutonic races. No. 353 is of a form peculiarly Greek of the archaic period, and agrees with the usual Pelasgic character of other early Latin pieces. No. 355, also early Greek, corresponds with the Latin piece marked A, No. 8, Plate I. Further developments of this type are given in Nos. 356 and 357, both ancient Greek, and the German, No. 27, Plate II. No. 354 is a Roman example of a form of bottle common in Flemish and German ware of the 17th century; and in No. 350 we meet with a comparatively late specimen of a bottle for suspension, of which a corresponding piece is given at No. 2, Plate I., from Assyria, and which has been continued with little modification down to the present day. This persistency of type is, we believe, the result of intercourse, and not of chance; curious examples of which are shown in Nos. 347, 348, and 349, Roman, Armenian, and Renaissance German, all founded on the ancient Greek *amphora* (without handles), and all used for the reception of liquids.

THE CIRCLE SYMBOL.

PLATE XXVII.

- No. 1. An archaic Greek Earthenware Jug of the 7th or 8th century B.C., now in the British Museum. (Birch.)
- No. 2. Bottom of a Gold Cup found in an early British barrow, in Rillaton Manor, Cornwall. ("Archæological Institute Journal," 1867.)
- No. 3. Bottom of an Incense Cup, full size, found at Bulford, near Avebury, Wilts (See No. 317, Plate XXIV.) ("Archæological Institute," 1867.)
- No. 4. Plan of a Tumulus at Collingbourne Ducis, Wilts. ("Wilts Archæological Journal," 1867.)
- No. 5. A Sacrificial Roman Bronze Patera found in Teviotdale, North Britain. ("Proceedings of Scottish Antiquaries," 1863.)
- No. 6. The base of the same.
- No. 7. Base of a Roman Bronze Patera found in Swinton Park, Yorkshire. ("Archæological Institute," vol. vi.)
- No. 8. Early German Bronze Fibula from Uelzen, Hanover. (Estorff.)
- No. 9. Portion of an archaic Greek Vase, in the British Museum. (J. B. W.)
- No. 10. Ornament on a stone slab found in an early British tumulus, Came Down, Dorset. (Warne.)
- No. 11. Bronze Ornament from a Swedish tumulus. (Stephens.)
- No. 12. A Bronze Anglo-Saxon Fibula found at Fairford, Gloucestershire, now in the British Museum. ("Archæologia," vol. xxxvii.)
- Nos. 13 and 14. Insides of Bronze Bowls from the N.W. Palace, Nimroud, in the British Museum. (J. B. W.)

REMARKS.

In No. 1 we see the Sun in the centre of five concentric circles, possibly marking the course of the five planets round it, a theory held by several ancient Greek philosophers, and from the external Circle spread undulations, probably indicative of water. As this is an *oinochöe*, or wine jug, the allusion to the sun and water, as necessary to the growth of the vine, is quite natural. The Solar symbol is seen again on the bronze pateræ found in England belonging to the Roman period, and is equally applicable to Apollo, Mithra, or Serapis, all three favourite deities here during the Roman occupation. It occurs again on the underside of the cups from Cornwall and Wilts, and on the stone slabs found in the British tumulus. Indeed, the ground plan of a tumulus itself among the Keltic races is, possibly, formed on the Solar symbol, as seen at No. 4, and it occurs again as a sort of charm on the bronze fibula from Germany (No. 8), the marks on which are almost identical with those placed over the birds, apparently geese. (No. 9), birds sacred to the Sun, in Egypt, India, and Britain, at least, and surrounded again by large Solar rays, as at c. At D, No. 9, we remark also what may be a planetary emblem, as we find it on the Assyrian bowls (Nos. 13 and 14), on the cross-marked Circle (No. 11), and

again (in character almost identical with the Assyrian examples) on the Anglo-Saxon brooch (No. 12). From the central rays of No. 14, we can hardly doubt that the Sun is intended to be represented. In this, as in the English example, we meet with seven such marks, and in No. 13 with five only, which may indifferently serve to typify the planetary system, being five without the Sun and Moon, *i.e.*, Saturn, Jupiter, Mars, Venus, and Mercury. "The Babylonians at an early date distinguished the five planets, with these they were soon led to class the Moon as a wandering luminary, and the Sun also." (Rawlinson, "Five Great Monarchies of the East," vol. iii, p. 416.)

PLATE XXVIII.

- Nos. 1 and 2. Obverse and Reverse of an early Coin, found in Bohemia, from the Museum of Vidni. (Wogel.)
- Nos. 3 and 4. Early British Gold Coins, found in London and the South of England. (Evans, "Coins of the Ancient Britons.")
- Nos. 5, 6, 7, 8, and 9. Ancient British Coins. Nos. 6 and 7, from Guildford, Surrey. No. 8, from Norwich. (Evans.)
- No. 10. Archaic Greek Terra Cotta Vase, in the British Museum. (J. B. W.)
- No. 11. Portion of an early Etruscan Bronze Car from Veii. ("Archæologia," 1866.)
- No. 12. Portions of an early Danish Leathern Sandal. (Engelhardt.)
- Nos. 13, 14, 15, 16, 17, and 18. Circular Ornamentation on Bronze Bowls, found in early German graves at Halstatt, South Germany. (Von Sacken.)
- No. 19. Ancient Helmet found in Pass Lueg, Oberöxter, Austria. (Von Sacken, "Leitfade, &c.")
- No. 20. Handle of a Bronze Scoop-shaped Vessel, two-thirds full size, one of a pair found at Weston, near Bath. ("Archæological Institute," 1869.)
- No. 21. One of a pair of Bronze Scoops, or Spoons, found at Llanfair, Denbighshire. (Ditto.)
- No. 22. Portion of a Bowl found in Bohemia. (Wogel.)
- No. 23. A Bronze Brooch of the Roman period, found in Eastern Switzerland. (Keller, "Zurich Archæological Papers," 1864.)
- No. 24. The Symbol of Bhava, or Bavani, a deity of Nepaul. (Giorgi, "Alphabetum Tibetanum.")
- No. 25. From a Roman tomb at Phillipsville, Algeria. (Delamare.)

REMARKS.

Although we cannot quite make out the Bohemian coin, yet there appears to be a hand pointing to an inscription on one side, "Biutoc" (?), and the Sun and Moon unmistakeably, we think, represented on the other. A similar coin, as regards the Sun and Moon, ascribed to the Keltic-French period, is preserved in the Rouen Museum (See "Stone Monuments, Tumuli, and Ornament of Remote Ages," Plate LXVIII.) We find the Sun symbol clearly expressed over and over again on the accompanying British coins, sometimes as a plain Circle, Circles surrounded by dots, Wheels and Circles with revolving flames, and Circles with Rays. The horse, also, which was a national emblem with the Kelts as with the Teutons, has always been an animal sacred to the Sun. Nor is the Sun alone represented: we constantly meet with

the Moon as well, an instance of which on the cruciform ornament of No. 7. From No. 10 to 24, inclusive, we meet again with every variety of the Solar symbol. Von Sacken describes the birds accompanying No. 18 as swans, but we refer to No. 11, the early Etruscan model, from a type similar to which the Halstatt bronzes are probably derived, and are more disposed to consider them as geese, the goose being a bird also sacred to the Sun in Egypt, Greece (See No. 9, Plate XXVII.), India, and Britain. That No. 22 is the Solar symbol again, is seen by the same figure in No. 23, conjoined with four crescents. It has been ingeniously argued by some archæologists that the curious spoon-shaped bronze objects found in England and Ireland, of which an example is given at No. 21, were used in the early Christian Church, but we think such a theory is quite untenable, when we find that the emblem continually formed on the handle is that of the Sun, as seen in Nos. 20 and 21; and the Cross, also so frequently found on them, is only another ancient symbol commonly found connected with that of the Sun (See Plate XXXIII. *et. seq.*) No. 25, portion of an early Christian sepulchral inscription in Algeria, is curious as showing the Christian and Solar symbols combined, whilst another form of the Solar symbol is seen in that of the Nepaulese divinity, Bhavani, Bhava being one of the names of Siva (the Sun), and containing the mystic triangles, concerning which we shall speak further on at Plate XXXII. In the present instance each flame-like ray is inscribed with a single letter, probably that of the name of the deity of whom the whole is a symbol.

THE CIRCLE SYMBOL AND RAYS.

PLATE XXIX.

- No. 1. Centre of the "Phra bat," or footprint of Buddha, near Nophburi, Siam. (Trübner's "Monthly Record.")
- Nos. 2 and 3. Symbols of Vesta, Goddess of the Sacred Fire. (Montfaucon.)
- No. 4. An ancient Mexican Hieroglyph. (Kingsborough.)
- Nos. 5 and 6. Ancient Incised Stones found in Adel churchyard, Yorkshire. ("Archæological Institute," 1870.)
- No. 7. Ornament on the foot of an incense cup (See No. 313, Plate XXIV.), found in a tumulus near Bryn Seiont, Carnarvonshire. ("Archæological Institute," 1867.)
- Nos. 8 and 9. Ornament on an earthenware spindle wheel, found in a subterranean chamber at La Tourelle, near Quimper, Brittany. A. Section of the same. ("Archæologia Cambrensis," 1868.) See also Plate XXX., No. 4, &c.
- No. 10. Portion of a Roman-British Gold Bulla, found near Manchester. ("Archæological Institute Journal," vol. viii.)
- Nos. 11 and 12. Ornament on a spherical gold plate, about $2\frac{3}{4}$ inches in diameter, in the Museum of the Royal Irish Academy, Dublin. (Wilde.)
- Nos. 13 and 14. Symbols of the Assyrian Sun Goddess, Gula or Annuit. (Professor Rawlinson.)
- No. 15. Ornament on the bottom of a lathe-turned wooden cup, found in one of the barrows called "Dragshöi," in Sleswick, Denmark. (Worsaae, "Archæological Institute," 1866.)
- No. 16. Part of a Fibula, half full size, believed to be Anglo-Saxon, found at Badley, Northamptonshire. ("Archæological Association," 1845.)
- No. 17. Part of an Enamelled Roman-British Fibula, found near Caistor, Northamptonshire. (Ditto.)
- No. 18. Symbol of Buddha from the Sanchi Tope, India. (Cunningham.)
- No. 19. Symbol of Buddha from the Amravati Tope, India. (Fergusson.)
- No. 20. Ornament on an ancient British mazer, or wooden bowl, inlaid with gold, found in a turbary, Flintshire, Wales. ("Archæologia," vol. xxix.)
- No. 21. Part of the Arch of Landewednack Church Porch, Cornwall. ("Archæological Institute Journal," vol. xviii.)
- Nos. 22 and 23. Carved Ornament from Gillingham Church, Suffolk. ("Archæological Institute," vol. vii.)

REMARKS.

The revolving wheel of fire has always been a natural and evident type of the Sun. Thus the Nos. 1 to 7, inclusive, serve mutually to explain and illustrate each other, and are clearly and indisputably Solar symbols. The remarkable footprint of Buddha from Siam, is a long conical diagram incised on the rock, rather a *linga* than a footprint; and the central figure, which we have given, is surrounded by 108 emblematic signs, of undecided meaning. A careful engraving of the whole is given in one of Trübner's "Monthly Records," from a drawing in the possession of H. Alabaster, Esq. The Adel stones, which were found beneath the foundations of the old church, built in the Roman style, are very valuable, as being in all probability

Pre-Christian. On No. 6, outside the unmistakable Solar central symbol, we meet with those triangular markings of a ray-like character, which serve to explain similar marks on Nos. 8, 9, and 11. In the last-named piece, from Ireland, we see five circles surrounding the centre circle, corresponding with the five planets; and in No. 5 we meet with five of those peculiar concentric marks resembling those on Nos. 11, 12, 13, and 14, Plate XXVII. The most marked examples of the Ray symbol are seen in Nos. 15, 16, and 17, from Denmark and England, and their meaning is explained by reference to the Assyrian symbols of the Sun Goddess. Nos. 13 and 14, one instance among many we meet with, of the Aryan origin of the early planetary worship of North and Western Europe. That Buddhism contains also a form of Solar worship just as much as Brahminism, and that the popular Buddha himself is a mythical personation of the Solar deity, is strongly indicated by the undoubted Solar symbol seen in Nos. 18 and 19. No. 19 corresponds, indeed, exactly with the ancient British bronze ornament given in No. 21, Plate XXVIII.; and although General Cunningham says, in his "Bhilsa Topes," that Buddhism has nothing in common with Sun worship, yet he admits that one of the Thibetan titles of Buddha is "The Universally Radiant Sun." The wheel of Buddha he regards as the emblem of the revolution of the soul through various existences, the circle of which Buddha had completed; yet we have seen that it is undeniably a definite and well marked symbol of the Sun itself; indeed, all ancient religions, when analysed, prove to be only forms of Solar worship. The Ray ornament is universal among all pre-historic European remains, including our own islands, especially in Ireland. We see it even during the time of the Roman occupation, of which No. 10 is one out of many examples. It is very distinct also in combination with the concentric circles on the curious bowl, No. 20. It was carried down into the Norman period, and forms one of the most characteristic ornaments of the style as seen in the "indented" and "zigzag" ornament, Nos. 22 and 23. It forms the containing border of the series of circles and crosses of No. 21, and to this day, though any meaning attached to it is entirely and utterly discarded or lost, we find it both with the Straight Ray, emblematic of Light, and the Curved Ray, emblematic of Fire, as the central ornament of coverlets, under which protecting emblem, and surrounded with symbols of stars, the writer has comfortably slept in London during a long northern winter.

PLATE XXX.

No. 1. Archaic Greek Terra Cotta Jug found beneath the lava in the Volcanic Isle of Therapia, Grecian Archipelago. ("Revue Archéologique," 1867.)

No. 2. Bronze Fibula from a Gallo-Italian grave, near Sesto Calende, North Italy. (Giani.)

No. 3. Portion of a Bronze Plaque from an ancient Livonian grave. (Kruse.)

Nos. 4 and 5. Ornament on a Terra Cotta Statuette, believed to be that of Belenus, the Keltic Sun God, found in a subterranean chamber at La Tourelle, near Quimper, Brittany. ("Archæologia Cambrensis," 1868.)

No. 6. Symbols on an Assyrian cylinder. (Lajard, "Culte de Mithra.")

No. 7. An Anglo-Saxon Bronze Fibula found near Chatham, Kent. (Douglas.)

- No. 8. Signet of an Assyrian Monarch, circa 1600 B.C. (Rawlinson.)
 No. 9. Mexican Hieroglyphs placed over an altar. (Kingsborough.)
 No. 10. An Earthenware Ball, full size, found inside a cinerary urn in a tumulus on the Downs, near Brighton, Sussex. ("Archæological Institute," vol. ix.)
 No. 11. Portion of an Anglo-Saxon Fibula found at Long Wittenham, Berks. (J. Y. Akerman, "Archæologia," 1863.)
 No. 12. Portion of an Anglo-Saxon Fibula. (Londesborough.)
 No. 13. An Anglo-Saxon Bronze Fibula, full size, found in a grave at Dorchester. ("Archæologia," vol. xxxviii.)
 Nos. 14 and 15. Bronze Ornament from ancient Livonian graves. (Bähr.)

REMARKS.

We have no desire to twist every circular form into a Solar symbol, and only bring forward No. 1 as a probable example; it may be merely mamillary, yet it bears a close resemblance to No. 3, which we believe to be decidedly Solar, as likewise the circular markings on No. 2, which are found repeated in combination with other undoubted Solar emblems on No. 4. We would point out that all the ornament on the Breton terra cotta finds its prototypes in Assyrian sculptures. It is, however, to be remarked, that in the various cases where we meet with Keltic idolatrous figures in France and Germany, or elsewhere, they will all be found assignable to a Post-Roman period, which also holds good in the present instance. The Mexican hieroglyphs at No. 9, are clearly planetary, and the religion of ancient Mexico, it is well ascertained, was that of the Sun and planetary bodies, combined probably with a grosser creed, all developed to their worst and most hideous extent. It is, indeed, curious in looking over the Mexican, Central, and South American antiquities to trace, as one cannot fail to do, a most curious and marked influence from such varied sources as Assyria, Greece, India, and Mongolia, for we meet with that hideous old tongue-lolling head sometimes called the Gorgon, the Soma tree, the lingam, the conical formed stones, the meander, and the stepped ornament, all common to Asia, and an architecture which is based on Assyrian and Indian models. In Nos. 6, 7, 8, 9, 10, 11, and 12, from widely varied sites and epochs, we yet meet with a symbol common to them all, the central Circle and surrounding Rays. We see it again further developed in No. 13, and if any doubt should remain as to its meaning, we refer to Nos. 14 and 15, to the first especially, which, though comparatively modern, or probably not earlier than the 11th or 12th century of our era, bears marked and unmistakeable witness to the worship of the Sun, Moon, and Stars. The Livonian graves, so fully described and illustrated in separate works by Kruse and by Bähr, afford convincing proof of the prevalence in Livonia of the ancient planetary worship, up to the time, at least, when Christianity was first introduced, *i.e.*, the latter part of the 12th century.

 PLATE XXXI.

- No. 1. Head-dress of an Assyrian Monarch from Nineveh. (Botta.)
 No. 2. Head-dress of a Babylonian Monarch, about 1,520 years B.C., from a statue now in the British Museum. (Professor Rawlinson.)
 No. 3. Architrave Sculptured Ornament from the N.W. Palace, Nineveh. (Layard.)

- No. 4. Emblems on an Obelisk found at Koyunjik, now in the British Museum. (Rawlinson.)
- No. 5. Portion of the Canopy of an ancient Persian Throne at Persepolis. (Rawlinson, after Ker Porter.)
- No. 6. Solar Symbol on a Mongolian coin. (Maurice, "Indian Antiquities.")
- No. 7. The Solar Lion Banner of the Great Mogul. (Maurice.)
- No. 8. Portion of Ornament on a Pilaster from the Isle of Philœ, Egypt, emblematic of Osiris. (Rossellini.)
- No. 9. An Assyrian Shield from Khorsabad. (Rawlinson.)
- No. 10. Reverse of a Jewish Coin of Herod the Great, B.C. 37 to B.C. 4. (Madden.)
- No. 11. Tattooing on a Chief of the Society Isles, Paumotu group. (Captain Wilkes, United States Navy.)

REMARKS.

We have placed together on this sheet examples of the prevalence of the Solar symbol, ornamentally treated, among the great nations of antiquity, combined with its two most usual accompaniments, Leo and Taurus. These animals, amongst the Egyptians and Babylonians particularly, were specially sacred to the Sun, and hold an important place in the symbolic sculpture of those people, such as no other animals can claim. For this there were reasons physical and symbolical as well as astronomical. As regards the ornamental or floral character given to the representations of the Sun in Assyrian sculpture, its constant occurrence on every part and portion of Assyrian work, furniture, dress, and decoration, leaves no doubt as to the real meaning of what are usually called flowers, but are in reality Suns, the floral character being probably founded on the "Helianthus," or Sun flower, which not only in form and colour is strongly typical of the Sun, but which also turns its face towards the Sun as it crosses the vault of heaven, and hence is called "Girasole" by the Italians, and "Tournesole" by the French. For a proof of this see all the Assyrian examples in this Plate, but especially No. 4, where the hands of the deity are seen proceeding out of a floriated Sun. And again, No. 1, the royal head-dress being ornamented with zones of Solar emblems combined with Rays of Light, whilst his tiara is surmounted by the symbolic cone, the lingam of modern India, which appears again in combination with other emblems relating to the same subject in his earring. On no object could the emblem of the great deity, as an amulet, be more appropriate than upon the shields which were to ward off wounds and death; accordingly we find it so applied from the earliest times, see No. 9, the original type of which was probably Egyptian, as seen in the Solar ornament, No. 8, the Serpent decoration of which, at A, probably was handed down traditionally to later times and to other nations, as seen in various examples at Plate IV. The Solar symbol, transmitted probably from Asia, appears tattooed on the skin of a Society Islander, unmistakeable in its character, though, perhaps, of unknown meaning to the chief himself who bore it. (No. 11.) As regards Nos. 6 and 7, Mr. Marsden, in his "Numismata Orientalia," states that all the Zodiacal signs within a Sun are to be found on the coinage of the Mogul dynasty in India, which dates from the 15th century of our era. Sir C. Madden describes the device on No. 10 as a Macedonian shield. It may be that, yet still, like No. 9, a Solar emblem also.

PLATE XXXII.

Nos. 1 and 2. Tops of Altars dedicated to Mithra, the Genius of the Sun, found at Rutchester, on the line of the Roman wall, Northumberland. ("Lapidarium Septentrionale," 1870.)

No. 3. Portion of an Etruscan Gold Fibula from Cere, Italy. (Micali, "Monumenti Inediti.")

No. 4. Hipparchus, the astronomer, measuring the globe, from a Roman gem. (King, "Antique Gems.")

No. 5. Portion of a Gold Reliquary Crucifix, in the Copenhagen Museum, Denmark. (Worsaae.)

Nos. 6 and 7. Brass Ornament used on Horse Gear, London. (J. B. W.)

Nos. 8 and 9. Ornament on Coalhole Covers from London pavements. (J. B. W.)

No. 10. Emblem of the Hindû God, Siva (Fire).

No. 11. Of Vishnu (Water).

No. 12. Union of the preceding, to which several mystic names are given by the Brahmins, the most common being "Sherkun." (Moor.)

No. 13. Sculptured Ornament from the Temple of the Sun (Yucatan.) (Stephens.)

No. 14. A Gold Enamelled Finger Ring of the Roman period, found in an Alleman grave at Eschenz, Switzerland. (Keller, "Zurich Antiquarian Society," 1866.)

No. 15. From a Roman Mosaic Pavement, found at Constantine, Algeria. (Delamare.)

No. 16. From a Wall Painting in the Catacombs, Rome. (Cahier and Martin.)

No. 17. From Bohemia. (Wogel.)

No. 18. From an ancient Robe, probably Byzantine, preserved in the Cathedral of Le Mans, France. (Cahier and Martin.)

No. 19. Byzantine Fresco from a Convent, Mount Athos, representing God the Father. (Didron, "Iconographie, &c.")

REMARKS.

We think sufficient evidence has now been brought forward to certify to the prevalent existence and meaning of the Solar symbol throughout Asia and Europe; and we shall shortly have to consider it under another form, that of the Cross-inscribed Circle, of which two interesting examples are given in Nos. 1 and 3, which should be compared, *inter alia*, with Nos. 14 and 15, Plate XXXV. The usual Cross connected with the Solar symbol is formed by one erect and one horizontal line, and we are inclined to think that in many cases, at least, where the Cross is diagonal, the Circle containing it may then represent the Earth. For example, see No. 4, Plate XXXII., Nos. 8 and 30, Plate XXXIII., No. 2, Plate XXXVI., No. 5, Plate XXXVII., and No. 10, Plate XLIX. But that the diagonal Cross is also used in combination with the Solar symbol is proved by No. 1 of this Plate, an altar inscribed "To the Unconquered God, Mithra," &c., corresponding to rayed Circles of No. 2, also inscribed "To the Unconquered God," and accompanied with a small Solar symbol, from which, on each side, spreads Ray ornament, as seen also on the gold Etruscan fibula, No. 3, and on various other examples in Plate XLV. In No. 5 we see the hand of God stretched forth in the act of benediction from a rayed segment of a Circle, similar to the Assyrian piece, No. 4, Plate 31. If that represents the Sun, then the objects each side of the hand may mean the Moon and the Earth; but this Cross belongs to a period when such symbolism had become rather traditional than intentional. Before proceeding to the Circle and Cross symbol, we will at this place notice a peculiar form of Solar symbol, and trace its origin. We find in Moor's "Hindû Pantheon," that it is used

by the Brahmins to signify the powers of Siva and Vishnu, or Fire and Water, in conjunction. These are, and have always been, the purifying elements: it has been left to modern days, we believe, to find out the purifying power of Earth as well. Amongst the Hindûs these interlaced triangles are of most remote antiquity, and from them, probably, have been received by other nations as an emblem of the deity. The mystical value of numbers was recognised by the oldest philosophers, Pythagoras being the great organiser of the numerical system, on which he taught all creation was founded. Thus we have the Monas, Dyas, Tryas, Pentas, Heptas, and Enneas (1, 2, 3, 5, 7, and 9), all regarded as sacred numbers, 1, 2, 3, being the root of all. The hexagonal figure naturally took a most important position in the Pythagorean system, consisting, as it did, of the perfect hexagon, two large triangles or six small triangles, and was the symbol of Nature ever young. ("Mines de l'Orient," vol. i.) In mediæval times it is found, but rarely, as almost peculiar to God the Father, either as a single triangle, or interlaced as at No. 19; and it is to be noticed that this form is found only in the Greek Church, which thus handed down, perhaps unconsciously, earlier traditions. The ancient Jews, that most superstitious of all superstitious people, regarded the double triangle as talismanic, and Nork, *s.v.* "Schiba," states that it is a Jewish talisman, called "The Shield of David." It got to Yucatan (See No. 13) in all probability from India. In this case it appears inscribed within a symbolic Sun. At No. 17, from Bohemia, we have that variety of the figure which is known as "Solomon's Seal," and it was one of the oldest and most favorite talismans of the Eastern and Western magicians. Lucian, a Greek, writing at the latter part of the 2nd century, calls this the "Pentalpha," and states that it was a symbol of the Pythagoreans. It was also used as a sign of Esculapius, with the letters "U G E I A" (Hygeia) placed separately in each angle. Nos. 16 and 18 are also respectively Solar emblems, the first is on the base of a very interesting fresco in the Catacombs of Pretextat, Rome, belonging to a tomb relating apparently to the Mithraic rites, or those of the Phrygian Cybele; the other is the stamp depicted on the lions on a piece of silk tissue at Le Mans, probably Byzantine work of the 4th or 5th century, in which two Mithraic lions stand on guard each side of a fire altar. We see in all these cases that every treatment of the triangle still transforms itself naturally and necessarily into a series of Rays, which is essentially, as we have already shown, the principal Solar ornament. Nor are we rid of these symbols of an ancient and universal worship, even in our own time and in this busy Sun-forbidding city itself, for our coal cellars, in which are stored up the imprisoned Sun-power of past ages, still are covered in with emblems of the great source from whence the coal itself is derived. (See Nos. 8 and 9); and on the chests and round the heads of our dray horses still hang and sparkle, in all the brightness of polished brass, the principal emblems of the old worship of the Sun, the Moon, and the planetary bodies, examples of which are shown in Nos. 6 and 7. The first formed of a crescent and star, and the second being of a pyriform figure rising to a point by successive concentric rings, like the ornament on ancient Danish shields, given on Plates XCVI. and XCVIII. "Stone Monuments, Tumuli, and Ornament of Remote Ages." We do not mean to say, of course, that there is the slightest intention on the part of the present fabricators of these objects to represent ancient Solar and other emblems; and yet we have little doubt that these peculiar ornaments for horse gear have been handed down from one generation to another, and are founded on ancient Solar models; but as regards the coal plates, the curious resemblance of some of the patterns to Solar emblems is, no doubt, purely accidental.

PLATE XXXIII.

- Nos. 1, 2, 3, 4, and 5. Various forms of the letter "Theta" among the Greeks and Etruscans. (Hahn, Mionnet, Fosbroke, &c.)
- No. 6. The Pythagorean Square. ("Mines de l'Orient," vol. vi.)
- No. 7. Suggested origin of the Arabian Numerals, from No. 6.
- No. 8. The Hieroglyph of Khem, from the Rosetta Stone, the cross being the mark for "land," or Egypt. (Wilkinson.)
- Nos. 9 and 10. Babylonian Solar Emblems. (Rawlinson.)
- Nos. 11 and 12. Babylonian Solar and Lunar Emblems. (Ditto.)
- Nos. 13, 14, and 15. From Greece, Latium, and Egypt. (Ellis, "Antiquities of Heraldry.")
- Nos. 16, 17, 18, 19, and 20. From a Greek Vase, found at Lentini, Sicily, placed on the wall above the altar in a scene giving a burlesque representation of Hercules and Augeas. ("Monumenti dell' Instituto," 1844.)
- No. 21. Horse with a mark upon its flank, from a Greek Vase. (R. Rochette.)
- No. 22. Coin of Greek Massilia (Marseilles.) (Mionnet.)
- No. 23. Ancient Greek Consecrated Cake or Wafer. (Hope, "Costumes," &c.)
- No. 24. Portion of an archaic Greek Earthenware bowl, in the British Museum. (J. B. W.)
- No. 25. Carved Stone Ornament, from Mexico. (Kingsborough.)
- No. 26. An Ancient Hindû Shield. (Moor.)
- No. 27. Shield from a Greek Vase found in Etruria. (Ellis.)
- Nos. 28 and 29. Ornaments on Sculptured Figures at Palenque, South Mexico. (Stephens.)
- No. 30. Mark on an ancient Chinese Bronze Vase, signifying "Teen," *field* or *land*. (Thoms.)
- No. 31. From an antique Chinese Bronze Vase. (Thoms.)
- No. 32. Ornament on a South African Leathern Pouch, in the Winchester Museum. (J. B. W.)
- No. 33. From an archaic Greek Terra Cotta Coffin, found at Camirus, Rhodes, now in the British Museum. (J. B. W.)
- No. 34. Archaic Greek Earthenware Vase, in the British Museum. (Birch.)
- No. 35. Ornament on the foot of an archaic Greek Vase, in the British Museum. (J. B. W.)

REMARKS.

At the present day, when we are so accustomed to the use of letters and numerals that we never reflect on their marvels, we can hardly bring home to ourselves what must have been the wonder and awe with which the knowledge of their application was first received among an ignorant race. In one of the earliest and most wonderful systems of cosmogony, however, which the mind of man ever conceived, that ascribed to Pythagoras, the system of the universe is founded on the development of numerals; and among our northern ancestors, the earliest letters, or runes, were regarded as being endued with magical power. We are not, therefore, surprised that in ancient times some letters should have had a special signification. Thus, from the earliest period, we meet with the Greek Theta, an emblem in successive ages of varying signification. We could hardly venture to define precisely what those meanings were, although we may see in No. 4 the Solar symbol in use among astronomers to this day. The plain Circle is Eternity, the Circles variously crossed may allude to the active and passive powers of reproduction in Nature, and, when typical of the Earth only, as in the square form (No. 5), to the four elements, or to the four quarters of the heavens. There can be, so far as we have found, no definite interpretation given to these cross-divided Circles. Perhaps the most remarkable

figure is that known as the Square of Pythagoras, No. 6; and Mr. Florian Pharaon, in his account of the late Emperor Napoleon's journey in Algeria, states his belief that the Arabic numerals are formed from component parts of that figure which is sometimes called the Seal of Solomon, but which is more properly the Square of Pythagoras, Solomon's Seal being shown on Plate XXXII. Our information is taken from "Nature and Art," No. 1, 1866. We see in Nos. 9 and 10 that the Sun is indicated, and in Nos. 11 and 12 the Sun and Moon. In Nos. 28 and 30 the Earth certainly appears to be expressed. We are inclined also to think the Earth or Land is expressed in No. 33, and in the diagonally crossed Circles of No. 24. In the first we see an ox standing in a meadow, of which the Cross and Circle beneath him would be a proper symbol, and the marks above him, which in the British Museum Guide Book are described as flowers, are more probably Solar or Stellar emblems. In No. 34, the central Solar symbol, with Stellar signs in the angles, is clearly traced, and occurs again on the foot of another Greek vase (No. 35), corresponding in position and character with various examples on the next two Plates. In Nos. 16 to 20 we meet with every form of the Cross, in square and circle, and their position in the original (apparently pendant ornaments on the walls of a temple) appear clearly to indicate their sacred nature and mystic meaning. Animals also, when dedicated to special purposes, or as a sign of ownership, were frequently marked with various figures, of which examples are given in Nos. 21 and 31. The meaning of the form of Cross and Circle given in Nos. 25 and 26 are placed beyond doubt by Nos. 28 and 29, being clearly typical of the Sun. In No. 23 we have a consecrated wafer used in the rites of Bacchus, &c., it should be compared with No. 9, Plate XXXVII., representing early Christian loaves, from whence are derived probably our modern Good Friday buns.

PLATE XXXIV.

- Nos. 1, 2, and 3. Ornament on Earthenware Cylinders found at Villanova, Central Italy. (Mortillet, *et. seq.*)
- No. 2A. Ordinary form of such Cylinders.
- No. 4. Bottom of a Vase found at Golasecca, near Lago Maggiore, Italy.
- No. 5. Bronze Ornament found at Vadena, Italian Tyrol.
- No. 6. On a Copper Gorget from a grave mound at Cohokia, Illinois, U.S.A. (Squier, "Frank Leslie's Illustrated Papers," July, 1869.)
- No. 7. Bottom of an Earthenware Vase found in Lake Bourget, Savoy.
- No. 8. Earthenware Tazza found in a stone cist near Golasecca, Italy. (Giani.)
- No. 9. A Bronze Nail-head from an ancient cemetery, at Villanova, Central Italy.
- No. 10. An Earthenware Spindle-wheel found at Campeggine, now in the Parma Museum.
- No. 11. Part of the bottom of an Earthenware Vase from Bargone. (Parma Museum.)
- No. 12. Portion of an Earthenware Vase Foot from Castione. (Parma Museum.)
- No. 13. A kind of Button of Green Stone from a grave mound, Yucatan. (Squier, "Frank Leslie's Illustrated Paper," July, 1869.)
- No. 14. Bottom of an Earthenware Vase found at Castione, North Italy, in the Parma Museum.
- No. 15. Underside and Elevation of an Earthenware Vase found in Lake Bourget, Savoy.
- No. 16. Vase and Ornament on its base from the neighbourhood of La Somma, Lombardy.

REMARKS.

The one main interesting fact which we meet with in the above series of cruciform subjects is the prevalence of this sign in Central and Northern Italy, earlier probably than the foundation of Rome, and clearly indicative of a simple form of Solar worship, in combination, apparently with one of more material character. The position of the Cross and Circle at the bottom of vases corresponds exactly with similar subjects found in England. (See next Plate.) No. 1 closely resembles No. 35 on the preceding Plate, and the meaning of the Circle is explained by No. 5, clearly Solar, explained in its turn by No. 25, Plate XXVIII. M. de Mortillet ascribes all these early Italian pieces to a period at least 1,000 years antecedent to our era, and remarks that "this emblem appears to exclude the worship of idols, and to exclude even the merest representation of anything organized, of all that has life." He adds also that in No. 4 we have the primitive monogram of Christ, "I" and "X." This, however, is of course purely accidental, and is but a combination of intersecting lines, developments of which will be seen in Plate XXXVII. We may add that the use to which the earthenware cylinders about 3 inches long (No. 2A), were applied, has not been satisfactorily explained, and that in most of these Italian examples the bodies of the dead were burnt, and their ashes placed in large cinerary urns, round which accessory urns were placed, and generally accompanied by objects in bronze and even iron, much as in the burials by cremation in our own islands. We would add, that we do not agree with him as to the certainty of the remote period to which he refers these remains. The examples from Yucatan (Nos. 6 and 13), drawn by Mr. Squier, appear to be of the same class as the rest. The centre of No. 14 indeed closely resembles No. 13, and this last finds its counterpart in No. 8, Plate XXXV. They are, no doubt, examples of a worship common to each country, though widely severed as regards time and place.

PLATE XXXV.

- Nos. 1 and 2. Gaulish Gold Wheel, or "Rouelle" Money. (Baring Gould.)
- No. 3. A Polished Stag-horn Disc, of unknown use, found at Lillebonne, France, now in the Rouen Museum. (H. de Longperier, "Revue Archéologique," 1867.)
- No. 4. Ancient Gaulish Coin. (H. de Longperier, "Revue Archéologique," 1867.)
- No. 5. An Anglo-Saxon Bronze Fibula. (Neville.)
- No. 6. Bronze Ornament for suspension, found at Charroux, near Gannat, France, ascribed to the Pre-Roman period. ("Revue Archéologique," 1867.)
- No. 7. Bronze Ornament found in France, locality unknown, now in the Louvre Museum. ("Revue Archéologique," 1867.)
- No. 8. Bronze Ornament, probably for suspension, from a grave in Franconia. (Ditto.)
- No. 9. Bottom of an "Incense" Cup, about 2 inches high, found in a tumulus at Wath, Yorkshire. (Lukis, "Yorkshire Archæological, &c., Journal," 1869.)

- No. 9A. Side View of the same Cup.
- No. 10. Bottom of an Earthenware "Incense" Cup, full size, found in a Cairn, Llandyssilio, Pembrokeshire. (See No. 318, Plate XXIV.) ("Archæological Institute," 1867.)
- No. 11. Bottom of an Earthenware "Incense" Cup, full size, found in a grave mound at Bryn Crug, Carnarvonshire. See also the Cup itself, No. 237, Plate XVII. ("Archæologia Cambrensis," vol. xiv.)
- No. 12. Bottom of an Urn, believed to be of the Roman period, found in a grave at Wyke Regis. ("Dorset Archæological Institute." vol. xvi.)
- No. 12A. Side View of the Urn No. 12.
- No. 13. Bottom of an Earthenware Vase, from Unter Uhl, Switzerland. (Keller.)
- Nos. 14 and 15. Fastening of Priest's Dress, from Sculptures at Palenque, Mexico. (Stephens.)
- No. 16. Cover of an Earthenware Vase, from a lake dwelling at Unter Uhl, Switzerland. (Keller.)
- No. 17. Bottom of an "Incense" Cup, about 3 inches in diameter, found in a tumulus on Farway Down, near Honiton, Devon. (Kirwan.)
- No. 18. Wicker Shield of the time of Senaccherib, about 700 B.C. (Rawlinson.)

REMARKS.

The use of wheel-shaped money in Keltic Gaul appears to be a well ascertained fact; we have already, at No. 22, Plate XXXIII., given an example of a Greek coin of Massilia, which bears the Cross in the Circle, and this wheel money is the same device, only with the interspaces cut out. As a symbol, it is to be seen placed beneath the horse on the Keltic or Gaulish* coin No. 4. In Nos 2, 7, and 8, the spaces between the arms of the Cross are filled in probably, merely with an ornamental intention, in a manner corresponding with the archaic Greek example No. 35, Plate XXXIII., and No. 1, Plate XXXIV., from Villanova. No. 6, which M. de Longperier considers to be portion of a Keltic or Gaulish bronze *chatelaine* of the Pre-Roman period, closely resembles similar objects found in the Livonian graves of the 9th or 10th centuries, and as he points out, is also similar to chains still worn by the Norwegians and Lapps: from the three lower rings, pendants partly ornamental and partly talismanic, probably hung, similar to those given in "Stone Monuments, Tumuli, and Ornament of Remote Ages," Plate CII. Perhaps the most interesting pieces in this series are, the bottoms of incense cups found in Britain, presenting the Cross within the Circle symbol almost identical with examples of a very remote antiquity, or many centuries before our era, found on pottery in Italy and Switzerland, and of which, examples are given in this and the preceding plate. It is most interesting to compare No. 10 from Wales, with No. 13 from Switzerland, and to find it repeated almost "*tale quale*" on the dress of a Mexican Priest of the Sun at Palenque, No. 14. The ribs of the Assyrian shield in No. 18, closely correspond with the ornament on No. 17 from Devon; whilst, the ornament on the bottom of a vase from archaic Italy, No. 11, Plate XXXIV., is almost identical with the ornament on the bottom of an incense cup found in Dorset, ascribed to a late Roman period, No. 12, Plate XXXV.; the persistence, the prevalence, the peculiarities and position of this mark, in such widely different periods and varied localities, afford, we think, convincing proof, if any more were needed, that it is not merely

* We write Keltic or Gaulish, as not knowing to what extent the old Keltic inhabitants of France, before Cæsar's time, were encroached on by other Teutonic races and Germanised; we expect that both in France and England a large German element had entered before the time of Cæsar.

ornament, but is a religious symbol. See the bottom of an incense cup from Wales, No. 7 Plate XXIX.). In all cases it points to the worship of the Sun, which was zealously practised in Britain during the Roman period, under the forms of Apollo, Mithra, or Serapis, as we know it to have been in Mexico up to the time of its conquest by the Spaniards. We would add, that "a small sword or dagger of bronze is stated" to have been found with No. 10, a bronze pin was found with No. 11, and a bronze celt or palstave of unusual form (No. 4), ascribed by Sir W. Wilde, in his "Catalogue of the Irish Academy," to the middle Bronze age, was found in a grave close by it; that the Swiss pieces of pottery were accompanied with a large series of bronze objects, and some of iron; and that the Dorset piece (No. 12) also belongs to a very late Bronze period. No. 17, from Devon, and No. 9, from Yorkshire, were found in tumuli containing, we believe, no signs of metal, but, as we have before stated, we hold that no criterion as to the date of their formation is afforded by the absence of metal, and because only some flint implements are found in a grave, to ascribe it at once to some indefinitely remote period, or "Stone age," is not justifiable, since either custom or poverty might prevent the survivors from burying valuable objects with the dead, although they may have possessed such.

PLATE XXXVI.

No. 1. Bronze Head, original size, supposed to represent Serapis, found at Felmingham, Norfolk. ("Archæological Institute," Norwich vol., 1847.)

No. 2. Portion of a Stone, apparently the Top of an Altar or Tomb, found at Chesterholm in the Roman wall, N. Britain. (Bruce.)

No. 3. Central Ornament of a Roman Mosaic Pavement at Harpole, Northamptonshire. ("Archæological Institute," vol. xvi.)

No. 4. From a Roman Mosaic Pavement, found in London. Now in the British Museum. (J. B. W.)

No. 5. Pendent Silver Ornament set with Garnets, found in an Anglo-Saxon grave. (Douglas.)

No. 6. Gold Pendent Ornament, from an Anglo-Saxon grave. (Douglas.)

No. 7. Silver Ornament from an archaic tomb at Proeneste (Palestrina), Italy. (Garucci, "Archæologia," 1866.)

Nos. 8 and 10. Ornaments belonging to a Gold Chain of the Roman period, found in the County of Durham or Northumberland. Now in the British Museum. ("Archæological Institute," Oxford, 1854.)

No. 9. Bronze Ornament from a Tumulus in Kherson, South Russia. ("Recueil d'Antiquités de la Scythie.")

No. 11. On a Coin of Hadrian. (Ellis.)

No. 12. On a Coin of Italia. (Ditto.)

No. 13. From an Irish Memorial Stone, probably of the 6th century. (Petrie.)

No. 14. A Bronze spoon-shaped Instrument, found in Ireland. (Mayer Museum, Liverpool.) ("Archæological Institute," No. 101, 1869.)

Nos. 15 and 16. Engraved Ornament on the Handles of Bronze Spoons or Scoops in the Museum of the Royal Irish Academy. (Ditto.)

REMARKS.

Various modifications of the Cross and Circle Symbol are here given. It is particularly interesting to remark the close similarity of No. 9, from the Russian shore of the Black Sea, found in a tumulus apparently of the Roman period, with No. 5 found in England. Nos. 3 and 4 may be purely ornamental in intention, but No. 2 bears a distinct meaning; we have the Cross and Circle Symbol to the right, the Griffin sacred to the Sun; the Crescent, the Cross, and a Globe; these are all Mithraic emblems. The Globe enclosing a Cross in the angle, represents probably the Earth. (See No. 8, Plate XXXIII., &c.). No. 6 corresponds so clearly with No. 8, Plate XXXV., that we cannot but consider them due to a common source, though the one is Franconian and the other Anglo-Saxon, and probably of a comparatively late date, if we may trust the statement of Douglas, that a Cross, almost certainly Christian, was found together with it. The most interesting examples on this sheet are, however, Nos. 8 and 10, Solar and Lunar emblems, forming portion of a gold chain found in the North of England, together with other ornaments, Serpent, Rays, &c., placed in a silver patera, dedicated to the "Deæ Matres," or local tutelary female deities, together with coins of Antoninus Pius, which bring it down to at least A.D. 138, but of course the date may be later still; Antoninus died A.D. 161. In this the Sun and Moon symbol are clearly expressed, and are used as charms on the chain. Mr. Hawkins, formerly keeper of antiquities in the British Museum, in his excellent paper on these articles, and a very safe guide in such matters, says: "It is evident that the combination of the chain, the wheel-like ornament, and lunula, and perhaps the Serpent, was not confined to any locality, but in use in various places, and therefore probably not a mere ornament, but connected with some religious ceremony or feeling." He expresses his opinion also that the Moon may be reasonably regarded as an appropriate symbol connected with "the increase of corn, cattle, and all living things," and he adds that "these objects are in some way connected with the worship of the Deæ Matres." We have given in Plate XXXII. two altars dedicated to the Sun Genius, or God Mithra. We now give in No. 1 a supposed example of the worship of Serapis in England during the Roman period, a flat bronze object with a head in relief, found in Norfolk with coins of Valentinian (4th century.) The bearded head may well be that of the Romanised Egyptian god combined with a Rayed Sun and Crescent. We have pointed out at Nos. 20 and 21, Plate XXVIII., the presence of the circular Solar symbol on two peculiar flat scoops or spoons found in England and Wales. We now add three more examples found in Ireland. In No. 14 we see the Solar symbol and external Cross, with worn remains of a circular ornament on the handle; and in Nos. 15 and 16 we see Solar and Lunar emblems unmistakeably represented. How tenacious the old astronomical emblems were of life is indicated by No. 13, from an Irish memorial stone, which Dr. Petrie ascribes to the 6th Christian century. We should add that these curious spoon-like objects have been frequently found in pairs, one of which is perforated close to the edge, whether for use or with a symbolic meaning is not known. Mr. Franks and Mr. Way, than whom no safer authorities can be named, both agree that whatever these curious objects may have been, they are probably not more ancient than from 200 to 100 B.C., and not much later than the close of the 1st century

after Christ. The late Dr. Rock thought them Christian. We consider, however, that the emblems so often found upon them clearly relate to planetary worship. There appears, indeed, to be some mysterious or unknown law connected with this Circle and Cross symbol, so universal is it, and so certainly does it proceed from any attempts at decoration, and Mr. S. Gilbert French has pointed out in an interesting paper on the subject in the "Archæological Association Journal," vol x., that similar effects are produced by fire or light regarded in certain ways, a paper to which the student should refer.

PLATE XXXVII.

- No. 1. Circular or Wheel Symbol on the head of a figure at Dendera, Egypt. (Panchoucka, "Description de l'Egypte.")
- No. 2. Wheel and Circle Symbol, from a Greek tomb in memory of Philiste, daughter of Memnon, raised at the public expense. (Montfaucon.)
- No. 3. Wheel Symbol, or Ornament on the Shields of Egyptian foot soldiers. ("Rosselini," vol. i.)
- No. 4. From a late Egyptian Inscription found at Cherekel (Julia Cæsarea),^s Algiers.
- No. 5. A Globe held by the Emperor Arcadius, as represented on an engraved silver disk, preserved at Madrid. (Cahier and Martin, after Delgado.)
- No. 6. A Gaulish Silver Coin found near Nyon, Switzerland. (Dr. Meyer, "Zurich Archæological Papers.")
- No. 7. On an Urn found in Bohemia. (Wogel.)
- No. 8. Greek Coin of Olbia, Kherson, South Russia. (Ouvaroff.)
- No. 9. Cakes or Bread on a table spread for a Mithraic banquet, from a fresco in the Catacomb of Pretextat, Rome. (Cahier and Martin.)
- Nos. 10 and 11. Handles of Bronze Knives found in Denmark. (Worsaae.)
- No. 12. Head of a Bronze Pin found at Uelzen, Hanover. (Estorff.)
- No. 13. Bronze Ornament found at a lake dwelling, Cortaillod, Switzerland. (Keller.)
- No. 14. A Stag-horn Medallion, the centre-piece lost, inlaid with Gold Ornament, from a Burgundian grave at Ste. Sabine, France, ascribed to the 8th or 9th century, and probably Christian. (Baudot.)
- No. 15. The Hindû Goddess, Maya, surrounded by a cruciform nimbus. (Didron.)
- No. 16. The Divine Hand in act of blessing, surrounded by a cruciform nimbus, from a Byzantine miniature of the 19th century. (Didron.)
- No. 17. Stone Carving from a Church in Hungary. ("Archæoloizai Közlemények," Pesth, 1859.)

REMARKS.

The double-crossed Circle or Wheel figure seen on Nos. 1, 2, and 3, are clearly Symbols in which the two forms of Cross, the diagonal and erect are combined. We have already shown the erect Cross and Circle to be a Solar emblem, and suggested that the diagonal Cross and Circle was an emblem of Earth, it is certainly not always so, yet the Egyptians are stated to have so applied it, see No. 8, Plate XXXIII., and we meet with the same figure in No. 4, Plate XXXII.; it appears to represent the Earth divided by two zodiacal bands; and in No. 5 of the present Plate, this globe, the Earth, is again clearly indicated, as supported by the hand of imperial power. If it signifies heavenly and earthly life combined, the meaning is appropriate

to sepulchral monuments especially; it is commonly found on such in Greek remains, and may well bear that signification, though Montfaucon regards it merely as an ornament. No. 8 is interesting as showing the prevalence of the cruciform sign on Greek coins; on some such model probably No. 6 was formed. Dr. Meyer holds that they are indeed imitations of Greek Massilian coins, such as we have given at No. 22, Plate XXXIII. How speedily the cruciform emblem was adopted by the early Christians is seen by the loaf or cake represented at No. 9, which was not only previously used in the mysteries of Bacchus (See No. 23, Plate XXXIII.), but was subsequently in vogue with the Mithraic sects, and is still retained in our Good Friday "Cross" buns. Flat round loaves, impressed with a Cross, were, however, made by the Romans, and called "quadraë," the object being merely to divide them more easily, and this may have originally caused the Cross-mark. In No. 15 we see a not uncommon type of cruciform nimbus, in use among the Hindûs from a very early period, leaving no doubt as to the original meaning of the same symbol in Mediæval art, of which interesting examples are given in Nos. 16 and 17. Nos. 7, 10, 11, and 12, are interesting examples of the prevalence of the Solar symbol; and No. 13 is, we think, doubtless a Lunar emblem, which has been used for suspension as a charm. (See No. 10, Plate XXXVI.). Lunar emblems of this character, in bronze, stone, and earthenware, are commonly enough found in the Swiss lacustrine remains. We confess that it would be difficult to say for certain whether the very remarkable stag-horn disk (No. 14) is due to a Heathen or Christian source. One thing is certain, that it represents almost every form of the cruciform Circle symbol; and although M. Baudot is inclined to regard it as of Christian origin, yet we have seen that the emblem itself was a purely Solar symbol previous to the introduction of Christianity into Europe, and we remark also the absence of any distinctive Christian sign upon it, such as the "Chrisma," or monogram of Christ, which was one of the earliest symbols connected with the worship of Jesus, whilst the Solar symbol of a Circle and Central Point occurs continually, and that peculiar S ornament of which we have already treated in our "Remarks" on Plate IV., and No. 8, Plate XXXI., and which appears also to have been indubitably a Solar (Serpent) emblem, although it may have been continued down to Christian times as a merely traditional form of decoration.

PLATE XXXVIII.

- No. 1. Hindû Symbols of "Brahm," or Eternity.
- Nos. 2 and 3. Triune Emblems of Siva.
- Nos. 4, 5, and 6. Hindû Symbols and Caste Marks.
- Nos. 7, 8, and 9. Symbols of San, or Shamas, the Assyrian Sun God. (Professor Rawlinson.)
- Nos. 10 and 11. Assyrian Symbols of the Sun and the Moon. (Ditto.)
- No. 12. A Hindû Emblem.
- No. 13. An Egyptian Emblem.
- Nos. 14, 15, 16, and 17. Hindû Emblems.
- No. 18. Siva's Trident, or "Trisula."

- No. 19. The Astronomical Sign of the Moon in ascension.
 No. 20. Of the Moon in declension.
 No. 21. The Astronomical Sign of Leo.
 No. 22. The Phœnician Letter "Tet," according to Gesenius. (Hahn.)
 No. 23. Portion of a Sepulchral Stone, Hartlepool, Durham, ascribed to the Anglo-Saxon period. ("Archæological Journal," vol. i.)
 No. 24. Incised Mark on a Stone, from a grave near Kivik, Sweden. (Sjoberg.)
 No. 25. Incised Mark on a Stone from the cromlech on the Hill of Dowth, Ireland. (Wilde.)
 No. 26. An Incised Rock at Caldera, Western Veragras, New Granada. (Bollaert.)
 Nos. 27, 28, and 29. Examples of the Egyptian Emblem of Life, the "Crux ansuta."
 No. 30. Portion of an Ivory Carving from Nineveh, in the Egyptian style, now in the British Museum. (Rawlinson.)
 No. 31. Earring of a Royal Personage, Nimroud. (Ditto.)
 No. 32. The Astronomical Sign of Venus.
 No. 33. The Astronomical Sign of Mars.
 No. 34. From India. (Ellis.)
 No. 35. An Assyrian "Onk," or Symbol of Life. (Rawlinson.)
 No. 36. From Egypt. (Ellis.)
 No. 37. Portion of a Bas Relief at Tak-i-bostan, Persia, showing the mark on the flank of a warrior's horse. (Flandin and Coste.) 4th century of our era.
 No. 38. Head-dress of a figure, apparently a Chief Priest, from a bas relief at Ferouzabad, Persia. (Flandin and Coste.)
 No. 39. Portion of a Fresco, representing the embalming and resurrection of Osiris in his sepulchral chamber at Philæ. (Rossellini.)
 No. 40. A Pewter *Tau* Cross found on a Thames Wharf, near London Bridge. (H. Syer Cumming, "Archæological Association," 1867.)
 No. 41. Cross worn as an amulet by Irish peasants. (Ditto.)
 No. 42. A Saint holding a *Tau* Cross from the Abbey of Elnon, France, 7th century. (Cahier and Martin, after Mabillon.)

REMARKS.

Before proceeding with a notice of the Cross combined separately with the circle or oval, we wish to draw attention to the fact that, among the Hindûs from the very earliest ages, with the Buddhists as well as with the Brahmins certain figures have always borne a decided meaning, and enter largely into their religious rites and representations. Moor, in his "Hindoo Pantheon" observes, that the Hindû is prone to see a type of something mysterious in every object; anything hollowed out, from the palm of the hand to a cave, represents "Yoni," and anything conical or erect, from a pole to a pyramid, "Linga." A triangle with the apex upwards is a type of Mahadeva, who, in some relations, is five personified. The triangle with the apex downwards symbolises water, or humidity personified in Vishnu; combined they form a figure for which the Brahmins have various names, the most usual being "Sherkun." A point, Moor says, represents the great deity, not to be named, and having neither length nor breadth, self-existing, and containing nothing, though from its extension all forms arise. "Brahm," or eternity, is symbolised by a Circle (No. 1). All the other signs we have given are pretty clear in their meaning, and are adopted by various religious castes as distinctive. The "chakra" of Buddha, or quoit-like disc, is seen at No. 4. The commonest attribute of Siva is the trident, or "trisula," No. 18; it is curious that a corresponding instrument is the peculiar attribute of the Greek Poseidon and the

Roman Neptune, Water Gods. Nos. 19 to 22 inclusive, suggest the ancient connection between letters and astronomical signs, and we meet with both the Sun and Leo symbol combined, no doubt quite unintentionally, in the curious incised Cross ascribed to an Anglo-Saxon origin (No. 23). "These hieroglyphic illustrations," writes the Rev. C. W. King, in his valuable work "Antique Gems," "probably originated with the Arabian writers, the founders of astrology, and were due to their religious prejudices against representations of the human figure, which led them to substitute new symbols of their own for many of the Greek constellations." The source, however, we would suggest, from which they drew their signs, were probably Egyptian or Greek hieroglyphs and letters. In the Nos. 7, 8, 9, 10, 11, 23, 24, 25, and 26, we meet with various forms of the Sun symbol found in widely different sites, in Asia, Europe, and South Africa. Professor Rawlinson, in his "Five Great Monarchies, &c.," vol. iv., p. 334, says that the most prevalent symbol of the Sun among the ancient Persians, was the plain Circle, and that it occurs continually on tombs. Having thus traced the universality of the Circle symbol in which, as a rule, the Circle is the containing figure, we proceed to notice the Cross by itself, or in juxtaposition with the Circle. The earliest form in which we meet with it is no doubt in the well known *crux ansata*, or Cross with a handle, which occurs so continually on Egyptian sculpture and paintings, and which is well ascertained to be the symbol of life, and probably of eternal life. It is represented as being held in so many various positions by figures of deities and men in the Egyptian remains, that it suggests the idea of so many various modifications of meaning according to the various positions. In No. 30, from Assyria, it is the support of the throne on which the figure is seated. In No. 39 a good genius holds the sacred jars in one hand, each apparently surmounted by a Cross, and from them proceed three streams forming an arch over the deity's head, the two outer ones being emblematic of water, and the centre a continuous chain of the eternal life symbol. Curious developments of the Tau Cross (that on the head-dress closely resembling the zodiacal sign of Mercury) are to be remarked in Nos. 37 and 38, executed probably during the reign of Sapor the Great, in the 4th century of our era. Of the mystic meaning of the Tau Cross (No. 40) as the mark of life, we have already spoken. It was early adopted in the Christian church as an ensign of sacred office. No. 42 is the Cross "*de potence*," or of power in heraldry, and is still used by the superstitious Irish peasantry as an amulet or charm against sickness, &c., according to Mr. H. Syer Cumming; and No. 41, made of sheep's bone stained black, was so worn as a charm as late as the year 1846.

PLATE XXXIX.

- No. 1. A Mark on the Reverse of a Jewish Coin of Herod the Great, B.C. 37—4. (Madden.)
 No. 2. Obverse and Reverse of a Jewish Coin, with the inscription "Alexandra Basilis," circa B.C. 69. (Madden.)
 No. 3. A Mark on the Obverse of a Jewish Coin of Alexander II., B.C. 65—49, same Reverse as No. 2. (Madden.)
 No. 4. Mark on a Jewish Coin. (Madden.)
 No. 5. Another Jewish Coin. (Madden.)

- Nos. 6 and 7. From Assyrian Cylinders in the British Museum. (Lajard, "Culte de Mithra.")
- No. 8. Mark on a Horse's Flank, from a Silver Vase found at Cerce, Etruria. (Rochette, after Grifi, "Academie d'Inscriptions et Belles Lettres," vol. xvii.)
- No. 9. A Cilician (Greek) Coin. (Rochette.)
- No. 10. A Phœnician Coin of Berytus under Roman rule, representing Astarte with a Staff and Cross. (Lajard.)
- No. 11. From a Thessalian (Greek) inscription relating to funeral games. (Rochette, after Leake.)
- No. 12. A Double Axe from Rock Sculptures, Cappadocia. (Texier.)
- Nos. 13 and 14. From Ancient Rock Sculptures at Pterium, Cappadocia, Asia Minor. (Texier.)
- No. 15. Portion of Stone Carving from Nineveh, representing, according to Layard, Hera, or the Assyrian Venus, or Beltis, the female form of Baal, who was originally androgynous. (Layard, "Nineveh, &c.," vol. ii. (?))
- No. 16. Rock-cut figure at Pterium of the Goddess Anaitis and an attendant met by Cappadocians bringing offerings. (Texier.)
- No. 17. An Assyrian High Priest's Official Staff. (Bonomi.)
- No. 18. From Rock Sculptures, Pterium. (Texier.)
- No. 19. Part of an Incised Boulder, called the "Fairy Stone," at Clonfinlough, King's County, Ireland. (Du Noyer, "Journal of the Kilkenny Archæological Society," 1865.)
- No. 20. Incised Standing Stone at Crinan, Argyleshire. (Bruce.)
- No. 21. From an Incised Rock at Rowting Linn, N.B. (Bruce.)
- No. 22. Symbol from an Assyrian Cylinder. (Lajard, "Culte de Mithra.")
- No. 22A. From an Assyrian Cylinder. (Lajard.)
- Nos. 23, 24, and 25. From the Rock Carvings at Pterium, Cappadocia. ("Revue Archéologique," 1872.)

REMARKS.

Sir F. Madden, in his most valuable monograph on the Jewish coinage, describes the various marks, such as No. 3, as "anchors," and this is probably a correct description, since we find that during the reign of Herod Agrippa (Archelaus), B.C. 4 to A.D. 6, this anchor-like figure is changed for the prow of a galley, or a galley itself, and relates probably to some seaport, perhaps Tyre; though in what way a galley or anchor could be an appropriate emblem for Jerusalem or the Jewish Kingdom is not quite apparent. This figure may also have served a double purpose, and it must be admitted that the constant appearance of the Circle and Cross in it is very suggestive of hidden meaning, especially if we see in No. 1, with M. Raoul Rochette, from a coin of Herod the Great, a *crux ansata*, to which, however, De Sauley cannot agree, and declares that it is merely a monogram for "trikalkon," the name or value of the coin. The various emblems from Pterium are very remarkable, and show a new adaptation of the Cross and Circle. No. 18 is cut on the rock, by itself, over a man holding a club in one hand and a sword in the other. The little human figure with a symbol for his head, at the back of Anaitis, is also very remarkable. The cross-shaped staff or weapon borne by her attendant is perhaps a double-headed axe (No. 12) such as was commonly used by the Scythians, according to Professor Rawlinson, and which resembles the Lochaber axe. The figure of Anaitis on a lioness or panther (No. 16) closely corresponds with a figure of Hera, or Beltis, given by Layard, in his "Nineveh" (No. 15.); Anaitis was the Babylonian deity representing the planet Venus; the emblem she holds in her outstretched hand should be compared with No. 22 from an Assyrian cylinder. Astarte, in No. 10, holds a staff terminating simply with a Cross. "Ishtah," says Professor Rawlinson, in "The Five Great Monarchies of the East,"

"or Nana, is the planetary Venus. . . . The Phœnician form was Astarte; the Hebrew, Ashtaroth; the present Mendæan form is Ashtar." (See Nos. 3 and 4, Plate XL.). MM. Perrot and Guillaume, in a series of articles in the "Revue Archéologique," 1872, have put forward the theory that the peculiar symbol or figure used by Astarte, and seen again in Nos. 18, 23, and 24, refers to the Mandragora, or Mandrake, either as a sacred plant, or in relation to the worship of Mandros, an ancient God of Asia Minor. No. 25 is, according to them, the Mandrake itself. No. 23, a branch with its capsule, and No. 24, the capsule itself, forming the staff-head of Nos. 13, 14, 15, and 16. We fail to see the strength of their argument, to which, however, the student should refer (vol. xxiii., p. 284, *et seq.*) No. 14 holds an instrument resembling No. 17, an emblem of priestly office, and we would draw attention to the resemblance between the so-called "anchors" on the Jewish coins, Nos. 2 and 5, to figures shown at Nos. 15, 16, and 18. The curious marks on the Irish stone (No. 19) are believed by the Rev. J. Graves, who has described them, as probably representing the common form of Irish brooch. We give this and Nos. 20 and 21 simply for comparison, and believe it just possible that they are of a symbolic character, relating to Sun worship. The remaining figures illustrate various forms of the Circle and Cross, which may be regarded perhaps as developments of the *crux ansata* of Egypt.

PLATE XL.

- No. 1. A Silver Coin, found at Citium in the Isle of Cyprus. (Clarke, "Travels in Turkey, &c.")
- No. 2. Reverse of an Ancient Coin. ("Archæologia," vol. xiv.)
- Nos. 3 and 4. Crosses from Assyrian Plaques, called by M. Lajard "The Star of Mylitta, the Assyrian Venus." (Lajard, "Academie des Inscriptions, &c." vol. xvii.)
- No. 5. Collar and Cross of Tiglath Pileser, King of Assyria. (Gould.)
- No. 6. Collar of an Assyrian Monarch hung round with Sacred Emblems. (Professor Rawlinson.)
- No. 7. From a Coin, found in Asia Minor. (Ditto.)
- Nos. 8 and 9. Antique Amulets found in Sardinia. (Spano, "Catalogo Sardo.")
- No. 10. Bronze Stelé, found with five others in a *nuragh*, near Valentia, Sardinia. (Spano.)
- No. 11. From a Bronze Ring, probably Byzantine, of the 6th or 7th century. (Fortnum, "Archæological Institute," 1869.)
- No. 12. The Emblem of Charing Cross, London. (J. B. W.)
- No. 13. Diana with the Sun, Moon, and Cross, from a gem in the Naples Museum. (Creuzer, "Symbolik, &c.")
- No. 14. Upper portion of an Ivory Crucifix, probably made in Rhenish Germany at the close of the 9th century. (Labarte, "History of the Industrial Arts.")
- No. 15. Portion of a Mithraic Bas Relief on a rock at Schwarzerden, Rhenish Prussia. (Lajard.)
- No. 16. A Chinese Porcelain Vase, having on it, the Mystical Circle, "Tae-kieh," with male and female symbols. (Jaquemart.)
- No. 17. Cohort Ensign of the Roman "Comati" Legion. (Ellis.)
- No. 18. Incised Cross on a Memorial Stone, Ireland, circa A.D. 1002, inscribed, "or do Flannchad." (Petrie.)

REMARKS.

Further examples of the Cross and Circle in juxtaposition are given in Nos. 1 and 2, the first described by Dr. Clarke as being Phœnician, the second by a writer in the "Archæologia" as Persian. They are probably both Asiatic Greek, and like all such figures appear to be symbolic of the Sun and the reproductive powers as the origin of all life. M. Lajard, in his learned observations on the origin of the *croix ansée*, in the "Academie des Inscriptions et Belles Lettres," vol. xvii., describes the figures, Nos. 3 and 4, as the star emblematic of the Assyrian Venus, Mylitta, to whom, as the Goddess of Fecundity, the Cross symbol would be perfectly appropriate. In No. 6 we see symbols in the following order, beginning from the left:—(1) the Moon; (2) Venus, or the reproductive powers; (3) the Sun; (4) the Horned Tiara, probably typical of tauric power, commonly found on the heads of genii and human-headed bulls and lions; and finally (5) the Triple bolt, or Trident, of the Air God, Iva. This description is partly founded on Professor Rawlinson's remarks in the "Five Great Monarchies of the East," vol. ii., p. 103, but he is rather indefinite. Layard, in his "Nineveh," says that the Assyrians had twelve principal deities, each of whom had female consorts. (1) Ashur, the national god; (2) Anu; (3) San; (4) Merodach; (5) Yav; (6) Bar; (7) Nebo; (8) Mylit; (9) Dagon; (10) Bel; (11) Shamash; (12) Ishtar. But his descriptions, also, are very vague and unsatisfactory, he says that the supreme Assyrian God, or Baal, was "Asshur," and that of the Babylonians, "Nebo." The Assyrian minor deities or genii were, he adds, as many as 4,000 in number. But it is to be noticed that Rawlinson, speaking of the Babylonians, calls their Sun God, San or Shamaz, and the Sun Goddess Gula or Anunit; so that the Anu, San, and Shamash, of the Assyrians, would appear to refer to the Sun. Bel merely signifies Lord, and Merodach, we believe, is a personal name. We make these remarks in order to point out that our knowledge of the ancient Asiatic Gods is still in a very imperfect state. That a peculiar meaning attaches to the bulb-ended Cross and Circle, No. 7, is proved by its reappearance on the Egypto Sard gem, No. 9, on which a winged Serpent, surmounted by the astronomical emblems, and believed by Spano to represent the Egyptian God Kneph, appears in an attitude of protection or reverence before it. On the plaque, No. 10, is to be seen the double Cross, which Spano describes as the monogram of Thut or Thoth, the chief divinity of the ancient Egyptians and Phœnicians; it occurs again on No. 8; but, we must add that the very fact of the serpent, in one case with wings, in the other wingless, in an attitude of adoration, shows that they are not in this case emblems of any deity, but rather represent Power and Wisdom. Other forms of the Cross, Pagan and Christian, appear on Nos. 11 and 13, and curiously enough we see in No. 12, the common sign for Charing Cross, a very appropriate emblem of the great Centre of Life in the modern world. How strong was the influence of late Pagan art on early Christian art is shown by Nos. 14 and 15, where, in the former, the Mithraic sacrifice is supplanted by the one perfect sacrifice for all, and the Sun and Moon are similarly represented in each. In No. 18, we see, in the central ornament of the Cross, a peculiar curvature within the Circle, common in Irish monuments, which may be compared with the symbols Nos. 16 and 17; the former is stated by Mr. Davis, in his work on China, to represent the creative principle, the two divided portions of which, formed by the curved line, typify what are called the Yang and Yin, or masculo-feminine principles

combined, into which, separately, every object is classed by Chinese philosophers. Thus the Sun is male, the Moon female, and even figures and numbers are male and female, (Davis's "The Chinese," vol. ii., p. 148, *et seq.*). As we drew attention in "Stone Monuments, Tumuli, and Ornament of Remote Ages" to the resemblance between the Sardinian *nuraghe* and the early Scotch and Irish "burgs," so now we would draw attention to the curious resemblance between the form of No. 10 from Sardinia, resembling the plan of the *nurhag* of S^{ta}. Barbara, Sardinia, and the plan of a "horned cairn," Caithness, N.B.,* as given in Fergusson's "Rude Stone Monuments," p. 528, in each case the form is most uncommon, and Mr. Anderson, we think is right in observing that it is "suggestive of a symbolic meaning rather than a structural purpose." Mr. Fergusson is hardly correct in stating, as he does (p. 528), that these "horned cairns are the exact counterpart of the fanciful forms of the Viking graves at Hjortehammer (woodcut No. 18) and elsewhere in Scandinavia." Their "exact counterpart" as to form is to be seen, as far as we are aware, only in the plaque, No. 10, found in Sardinia. Is this resemblance again accidental, or due to an intercourse unknown to us, but which may have existed? In looking through Sjöborg, we meet with what may be called horned triangles, but no horned squares or cornuted oblong figures. We have now completed our review of the Circle in its various modifications, and the Cross, and the conclusion we arrive at, broadly stated, may be thus summed up:—In the Circle we have the emblem of infinite and universal life; in the *crux commissa*, the reproductive powers of life in material nature, in juxtaposition; and in the *crux immissa* the same powers in combination. Taking this view of their hidden meaning, we believe that these symbolic figures will be easily understood in every varied and modified form in which they may occur.

* For other examples of the same class, see "Proceedings of the Society of Antiquaries of Scotland," vol. vii., p. 480, "On the Horned Cairns of Caithness, &c.," by Joseph Anderson, Esq.

THE FYLFOT, OR FOUR-FOOTED CROSS.

PLATE XLI.

- No. 1. The archaic Greek Letter "Tau." (Hahn.)
 No. 2. A Letter of a Primitive Syrian Alphabet. (King, "The Gnostics.")
 No. 3. Part of the Hieroglyph for Isis. (Wilkinson.)
 No. 4. The Phœnician "Tau."
 Nos. 5 and 6. From Asia Minor. (Ellis, "Antiquities of Heraldry.")
 No. 7. Obverse and Reverse of a Greek Coin of Corinth. (Mionnet.)
 No. 8. A Coin of Syracuse. (Ditto.)
 No. 9. A Coin of Cnossus, Crete (Candia), with the Minotaur and Labyrinth. (Ditto.)
 No. 10. Coin of Corinth. (Ditto.)
 No. 11. The Greek Mæander or Fret Ornament.
 No. 12. From an archaic Earthenware Urn, Marino, Italy.
 No. 13. On a Silver Bowl from Cere, Italy. (Grifi.)
 No. 14. An Etruscan Gold Fibula from Cere, Italy. (Ditto.)
 No. 15. An archaic Greek Earthenware Vase in the British Museum. (J. B. W.)
 No. 16. An archaic Greek Earthenware Urn in the British Museum. (Birch, "History of Ancient Pottery.")
 No. 17. Sacred Symbol of the Buddhists of Thibet. (Giorgi.)
 Nos. 18 and 19. From ancient Indian Coins found at Ujain. (Cunningham.)
 Nos. 20 and 21. Ancient Hindû Coins. (Prinsep.)
 Nos. 22 and 23. Ancient Hindû Coins. (Cunningham.)
 Nos. 24 and 25. Four Armed Figures of a Solar Deity on Indo Scythic Coins. (Prinsep.)
 No. 26. From a Rock Inscription on the Isle of Salsette. ("Royal Asiatic Society's Journal.")
 No. 27. From an Inscription in the Pali language, in use about the 3rd century B.C. (Ditto.)

REMARKS.

The peculiar form of the Cross illustrated in this and the following plates, occurs in such widely varying sites and epochs, and appears to be so distinct in its meaning from the ordinary Cross, that we have devoted four plates to the consideration of it. It will be remarked that our first three examples represent ancient letters, more or less of this character; and it is remarkable that they are all "*taus*." Now, the *tau* we have hitherto seen, as shown in the *crux ansata* for instance, is quite different to these; but Higgins, in his "Anacalypsis," p. 223, observes that the

"Abbé Pluche says the Egyptians marked their god Canopus indifferently with a T or a ⋈ ;" and again (vol. ii., p. 221), "the old Hebrew, the Bastalan (?), and the Pelasgian, have the letter *tau* thus, X; the Etruscan ⋈ X; the Coptic ⋈ ; the Punic X;" he adds that it was called the *Crux Hermes*, and was the emblem of Toth, &c. It is not possible for us to follow the learned author in his curious disquisitions on this subject. However fanciful some of his theories may be, the "Anacalypsis" is an extraordinary work, well worth studying, and must be patiently and carefully read by anyone who wishes to follow up this subject theoretically. As for us, we keep to such facts alone as we have been able to collect, and can only arrive at conclusions by comparing them. Thus the only sign approaching to the *fylfot* in Egyptian hieroglyphics that we have met with is seen in No. 3, Plate XLI., where it forms one of the hieroglyphs of Isis, but it is not very similar to our *fylfot*. In Babylonian and Assyrian remains we search for it in vain, although De Mortillet ("Le Signe de la Croix, &c.," p. 146) says that Padre Garucci told him he had seen a *croix pattée*, or *fylfot*, on the breast of an Assyrian statue; but what reliance is to be placed on a writer who states that this Cross was adopted by the first Christians of Rome, and that M. Morlot has shown him this Cross on objects coming from the North of Europe, where, he adds, M. Morlot says it is regarded as the sign of Christianity in Scandinavia (!), whereas it occurs but seldom in Rome as a Christian symbol, and is of ante-Christian date as used in the North of Europe. The next approach to it is in the Phœnician and Greek *taus*, Nos. 1 and 4. We get it more nearly in No. 2, an ancient Syrian letter given by Mr. King in his "Gnostics, &c.," Plate XIII., but he does not state what letter it is. It is found, however, nearly complete on Pali inscriptions in India (See Nos. 26 and 27), and it appears as the letter G in northern runes (No. 7, Plate XLIV.). That it may, as a letter, have been then expressive of some particular deity, is not improbable; but we first meet with it in Syria, Greece, Latium, and Etruria, as an undoubted symbol towards the West, and among the Buddhists of India in the East. The most curious of the Greek coins is that of Cnossus (No. 9), on which we see the Minotaur and the labyrinth, as it is usually called, in which the bull-headed monster was imprisoned. Such an adaptation of the emblem could, of course, only be suitable to Cnossus. It certainly has no reference to the labyrinth on the other coins. It figures continually on the archaic Greek earthenware in the British Museum, varying from 700 to 500 or so B.C., and occurs frequently on Etruscan and Pre-Roman remains in Italy. (See Nos. 14, 13, and 12, and next Plate, in the text of which we will return to the subject.) Mr. Newton, in a note, "Appendix to Ruskin's Stones of Venice," speaks of this figure as being the "Mæander," and as a variation of the curved figure of the same class (See No. 11, Plate XLV.), common on Lycian coins, and he considers it emblematical of water. Our own impression is that it is a symbol, rather of the air than of the water, found as it is in connection with Planetary symbols, as in No. 15, and with lionesses, sacred to the Sun, in No. 16, where it occurs in almost every variety of form, and is surrounded from beneath by solar rays. Again, in the Etruscan fibula, No. 14, it appears combined with the Ray ornament. On the other hand, we admit it may possibly typify water, even in these cases in combination with fire, they being the two purifying elements; and it certainly is found mostly on the coins of sea-coast towns, such as Corinth and Syracuse; and in No 7 is combined with Pegasus, who, according to Hesiod, derived his name from being born near the sources ($\pi\eta\gamma\eta$) of the Ocean; and this view of its meaning would go far to explain its prevalence amongst the Buddhists as a symbol of purity

and purification, and among the Scandinavians, as essentially an ocean roving race. Whether emblematic of water or fire it was developed into one of the most characteristic of Greek ornaments, as seen in No. 11. So far as we may judge from the examples of archaic Greek earthenware in the British Museum, this symbol, abundantly used as it is in the earlier specimens, disappears almost entirely after the 6th century B.C.; and the eye, which in this case we think is decidedly and clearly a Solar emblem, becomes the most marked feature in the ornamentation. The Indian examples are very remarkable, and we are inclined to believe that in this series the *fylfot* or "*swastika*" may possibly symbolise water. Thus, at No. 19, we have a quadruple Solar symbol, and in No. 18, possibly a quadruple water symbol. In No. 20, on the right hand is a Solar symbol, on the left hand again water. In No. 21, at the top left corner, a Solar symbol, and beneath it, water; and we remark in these specimens that the curved and angular formed *swastika* both allude to one and the same subject, be it fire or water, or merely a mystical emblem of Buddha himself. Again, besides various emblems on Nos. 22 and 23, those of Buddha and Dharma are distinctly marked conjoined and separate; and we meet with the *swastika* again, where it might reasonably symbolise water; it is the same figure as No. 17, which Giorgi says in his "Alphabetum Tibetanum," p. 460, is "the likeness of a Cross which the Xacaitoe Tibetani (Thibetan Buddhists) hold in honour." But as Buddhism was not firmly established in Thibet till the 13th century of our era, when Christian communities had long been settled there, it may have received some other peculiar interpretation. Some writers have suggested that the *swastika* is a Sun symbol, and have adduced in favour of the idea such four-armed figures of the Solar deity *Akro*, which is Zend for the Sun, found on various Indo-Scythic coins, Nos. 24 and 25. However that may be, it is curious to remark the circular nimbus round the head of each figure, and to compare the device at A No. 24, with No. 37, Plate XXXVIII. As regards the Indian coins on which the *swastika* occurs, it appears to belong to the pure Buddhist form of religion more than to that of the Jains; and is seen on the early Hindû Buddhist coins found at Behat, near Scharaupur, which are assignable to about 300 B.C. Mr. E. Thomas on The Earliest Indian Coinage, "Numismatic Chronicle," new series, vol. iv., ascribes them to the reign of Krananda, a Buddhist Indian king, prior to or contemporary with Alexander, about 330 B.C., and in his list of symbols appears to place the *swastika* amongst those of the Sun. In Prinsep's engravings of Hindû coins, the *swastika* seems to disappear from them about 200 B.C.; nor is it found on the Indo-Bactrian, the Indo-Sassanian, or the later Hindû and subsequent Mahomedan examples. The figures of the Sun god which we have given in Nos. 24 and 25, belong to the Indo-Sassanian period,* when a modified Mithraic worship seems to have displaced Buddhism in Northern India.

* The approximate dates of these North Indian dynasties are:—first, the native early Buddhist monarchs, from about 500 B.C. to the conquest of Alexander, about 330 B.C.; the Indo-Bactrian or Greek successors of Alexander, from about 300 to 126 B.C.; the Indo-Parthian or Scythic, from about 126 B.C. The second Hindû dynasty, from about 56 B.C.; the Indo-Sassanian, about A.D. 200 to about the year 636; then various transient dynasties; the Indo-Mahomedan, from the 11th to the close of the 13th century; the Affghan dynasty, from about A.D. 1290 to 1526, when the Mongol dynasty was founded by Timour, and lasted till its destruction by Nadir Shah, in the 18th century.

PLATE XLII.

- No. 1. Fragment of an archaic Greek Earthenware Vase, found in the Necropolis of Cumæ, Campania (Italy). (R. Rochette.)
- No. 2. Fragment of archaic Greek Pottery, from the Isle of Santorin, the ancient Thera. (Ditto.)
- No. 3. Coin of Barca Cyrenaice, a Greek Colony in North Africa. (Mionnet.)
- No. 4. An Etruscan Gold Bulla Pendant, from a Chain, probably worn as an Amulet. ("L'Art pour tous.")
- No. 4A. Underneath View of the same. (Ditto.)
- No. 5. A Coin, probably Græco-Sicilian, locality unknown. (Rochette.)
- No. 6. An ancient Coin of Gaza in Palestine. (R. Rochette, after Munter.)
- No. 7. A small Copper Coin, found in India, apparently of one of the late Roman Emperors. ("Asiatic Society of Bombay," vol. i., Plate x.)
- No. 8. Central Figure of a Roman tessellated Pavement, found at Newton St. Loe, near Bath. ("Archæological Association," 1864.)
- No. 9. The Seal or Mark of a deified Saint of the Jains of India. ("Asiatic Researches," vols. ix., xvii.)
- No. 10. Portion of an Assyrian Signet. (Lajard.)
- Nos. 11 and 14. Lycian Coins before the time of Alexander, 333 B.C. On the Obverse of each, a triquetra. (Sir C. Fellows.)
- No. 12. A Lycian Coin, Obverse and Reverse the same, date between 600 and 333 B.C. (Ditto.)
- Nos. 13, 16, and 17. Lycian Coins before the time of Alexander. (Ditto.)
- No. 15. A Coin of Alexander the Great, in the British Museum; Obverse, a head of Alexander. (Ditto.)
- No. 18. A Lycian Coin, Reverse before the reign of Alexander, Obverse a winged Lion. (Ditto.)
- No. 19. Mark on the Dress of Bacchus returning from the Conquest of India, from a Greek Vase. (Tischbein.)
- No. 20, A, B, C. Marks made on Circassian Horses. (Rzewusky, "Mines de l'Orient," v.)
- No. 21. Warrior and Shield from a Greek Vase, representing a Combat between Greeks and Trojans. ("Millin," vol. ii., Plate clxii.)
- No. 22. Greek Coin of Selge, Pamphylia. ("Mionnet," Plate lii.)
- No. 23. Coin of Macedonia or Thrace, of the archaic period, in the British Museum. ("Numismatic Chronicle," New Series, vol. i., p. 6.)
- No. 24. Shield of a Warrior, from a Greek Vase found at Agrigentum in Sicily, representing Achilles and Hector. ("Millingen," Plate iv.)

REMARKS.

We have already stated that we have searched in vain among Egyptian and Assyrian remains for the *fylfot* symbol. The nearest approach to it is the tri-curved figure over the human-headed and winged lions in No. 10. These winged and *crowned* compound figures are, no doubt, emblematic of the union of two monarchs, and according to custom and analogy, the symbol over their heads would represent the Sun. In Nos. 11 and 14 we see a modification of the same figure, or "*triquetra*," on Lycian coins, possibly influenced by Persian or Assyrian models, after the conquest of the country by Cyrus's general, Harpagus, as described by Herodotus, about 540 B.C. The whole of the story of Cyrus, however, which name, according to Heeren, is probably only a rendering of "Khosroes" (the Sun), a title common amongst ancient monarchs, appears to be a mere myth, and we are more than astonished at finding that historians at this day seriously refer to this gossiping old writer as an authority on any subject at all. He

deals mostly in merely hearsay tales, and often describes incorrectly what he professes to have seen himself. On these coins we see the *triquetra* in connection with two kneeling bulls, an ordinary Assyrian emblem; and in the other case, with a griffin, which equally with the bull, was an animal sacred to the Sun. But whilst we seem to have such conclusive evidence of the Solar flame meaning as attached to the symbol, we see, in No. 12, a dolphin so combined with it as to leave little doubt that, in this instance at least, it represents water, like the scroll at No. 11, Plate XLV. The figures on No. 13 show the *triquetra* combined with a single curve with a circular centre. We will not pretend to explain its meaning, though it clearly possessed one, but suggest that it may be a conventional symbol for a star. We see it again in No. 17, with what may be three diverging Rays from the apex of the Circle. The peculiar symbol on No. 16 should be compared with the mark on Nos. 31 and 38, Plate XXXVIII., and Nos. 7, 13, and 18, Plate XXXIX., Assyrian and Cappadocian examples of a similar character. In No. 18 we see the most common figure found on the Lycian coins of the Pre-Alexandrian age, which Sir Charles Fellows describes as "a four-pronged instrument," and he considers the *triquetra* to be a rebus on the name "harpago," a grappling iron, a canting sign for Harpagus, who landed in Caria, circa 546 B.C., and conquered Lycia for Cyrus. Curiously enough, and against what might be expected by followers of the "development" theory, the four-rayed figure appears certainly to be the earliest, and is succeeded by the three-rayed and other figures; the three-rayed, or *triquetra*, becoming common and constant about the time of Alexander, as may be seen by its appearance beneath what seems to be his enthroned figure, with the eagle of victory and the head of Syria surmounted by a Phrygian cap, before him (No. 15). The date of this medal or coin is probably subsequent to 333 B.C., in which year Alexander is stated to have conquered Lycia on his march into Persia. The same emblem appears on the robe of Bacchus, apparently on his return from India, as given on a Greek vase, and clearly in this case can have nothing to do with a grappling iron. It occurs on dresses in other Greek vases, used seemingly much in the same way, *i.e.*, as a sacred sign, as seen in the Roman example, No. 3, Plate XLIII. Whatever these peculiarly curved figures may have represented to the ancients, they remained in use long after any hidden meaning was attached to them, and we find them used by the modern Caucasians as methods of distinguishing their horses. (See No. 20, A, B, and C). Return we now to the more regular form of the angular *fylfot*, of which an example of a very early period, believed by M. Rochette to be Phœnician, found at Cumæ, South Italy, is seen in No. 1, combined with a zigzag ornament, which may be typical of water. (See No. 9, Plate XLV.). The figure, No. 2, is from an earthenware vase found in Santorin (Thera), an island in the Greek Archipelago, which was a Phœnician colony prior to its occupation by the Greeks; and No. 3 is a coin of the Greek colonial city in North Africa, Barce Cyrenaica (Barcah.) We remark of these three places, that they are all maritime, and were all Phœnician before being Greek colonies. Cyrene is stated to have been colonised from Thera, B.C. 631; and Cumæ conquered, by the Samnites, ceased to be a Greek city, B.C. 420. These dates serve to bring us approximately to the Greek earthenware in which the same figure abounds; and of which several examples are shown in the preceding plate. We have already given instances of its adoption among the Latins, No. 38, Plate II., No. 42, Plate III., and No. 12, Plate XLI.; and among the Etruscans, Nos. 13 and 14, Plate XLI. We now give an Etruscan example, No. 4, in which, from the probable use of the bulla as an amulet, and the

position of the figure, little doubt can remain but that it was a sacred talismanic symbol. As to Nos. 5 and 7, we merely point out the figure again and remark the near resemblance of the first to No. 4A. Rochette gives No. 6 as a specimen of a coin found at Gaza (Gazara), in Palestinè, on which the Cross figure is, he believes, a mystic emblem of the Sun God "Marnæs," worshipped at Gaza as the principle of life. It is, however, not a perfect *fylfot*, and we have already stated that our search specially made among Egyptian emblems for the *fylfot* has been without further result than the figure 3 on the preceding plate, forming part of the hieroglyph of Isis, to which the Gaza example closely corresponds. From its vicinity to Egypt it may well have received an influence from that great country, with which it must always have had commercial relations, as is the case to this day. Unless it is an emblem, it is curious to remark how persons widely separated tend to produce the same figure when proceeding from a simple form common to each, as in No. 8, Roman-British; No. 9 from India; and No. 13, Plate XLI., Etruria. No. 8 is a remarkable instance of a double pattern. It is strange to find this figure reappearing during the period of the late Roman Empire, and evidently adopted as a symbol by the primitive Christians as we shall see shortly. Before proceeding, however, we wish to draw attention to the *trinacria*, or three-angled figure of Sicily, which is stated to be emblematic of its three principal promontories; but there is reason to believe that this is an after idea, and that the origin of the three-legged figure, and its meaning, are of a different nature; for we meet with it frequently on the shields of warriors on Greek and Etruscan vases, representing various branches of the race, especially Trojans and Greeks, as in the Sicilian piece No. 24, and in No. 21, from a Greek vase, we see only one bent leg, whilst in No. 23 we have the complete figure belonging to the archaic period of Northern Greece; and in No. 22, the same figure occurs again, on a coin of the *inland* town of Selge, in Pamphylia, Asia Minor; and thus the Greek colonists may have carried the device with them to their new island home, before it expressed any particular relation to the form of the land; Sicily still retains this ancient device as its island symbol. In our own kingdom we also meet with it as the emblem of the Isle of Man, which can hardly be described as triangular, like Sicily. In this case, we are disposed to see in the three legs, an adaptation of the three-curved figure which we have seen on the Lycian coins; and which was common enough among the Northmen (See No. 21. Plate XLIV.), by whom the Isle of Man was conquered and colonised, becoming a thorough Norwegian colony. We have been able to find nothing in the heraldic bearings of the Norman rulers of the Isle to lead us to suppose that the device is derived from them, though the idea was taken and developed into the three-handed figure, distinctive of the Tremainne (*Trois-mains*) family.

PLATE XLIII.

No. 1. The "Chrisma," or Monogram of Jesus Christ, and *fylfot*, from the Catacombs, Rome. (Perret, vol. v., Plate XXXIV.)

No. 2. Base of a Column from a ruined Roman Building, Algeria. (Delamare.)

No. 3. A Painting of the "fossor," or grave digger, Diogenes, from the Catacomb of Calixtus, Rome. (d'Agincourt.)

No. 4. From a Roman Mosaic Pavement, found at Constantine, Algeria. (Delamare.)

No. 5. From a Roman Mosaic Pavement, Algeria. (Ditto.)

No. 6. From a Roman Mosaic Pavement at Newton St. Loe, near Bath, in the centre of which is a representation of Orpheus playing to the beasts.

No. 7. From a Roman Mosaic Pavement, Italica, near Seville. (De la Borde.)

No. 8. From a Roman Mosaic Pavement, Caerwent, Monmouthshire.

No. 9. Ornament on a British Shield found in the Thames, now in the British Museum. ("Archæological Association," vol. xiv.*

No. 10. An Anglo-Saxon Bronze Gilt Fibula, found at Long Wittenham, Berks. ("Archæologia," vol. xxxv.)

No. 11. A Gold Brooch found in Denmark. (Worsaae.)

No. 12. Portion of the same at large.

No. 13. An Anglo-Saxon Fibula found at Broughton Poggs, Oxfordshire. ("Proceedings of the Society of Antiquaries," 1858.)

No. 14. A Fibula, probably Anglo-Saxon, found near Mentmore, Bucks. ("Records of Buckinghamshire," 1858.)

No. 15. Bronze Fibula from a grave mound at Hallstatt, South Germany. (Von Sacken.)

No. 16. A Scandinavian Symbolic Figure. (Stephens.)

REMARKS.

Although the *fylfot* does not often occur in the early Art remains of the Roman Catacombs, which are mainly Christian, yet it is found at times, and, as in the case of No. 3, so placed as to leave little doubt as to its being now a Christian symbol. The example we have given at No. 1 shows a very rough arrangement of the monogram of Christ, the *chi-ro* with the *alpha* and *omega* forming altogether the subject of Constantine's vision, and in combination with what may be simply meant as a Cross, and a rough drawing of a palm branch perhaps. That this Cross, or *fylfot* figure, has still a talismanic intent seems probable from its appearance in Nos. 2 and 3. Its object must have been to counteract some malevolent influence, or else simply to serve as the mark of a particular faith; and knowing, as we do, how largely the ideas and ceremonial practices of the Mithraic and other systems of worship entered into the formation of the early Christian Church, we may not without reason see in these devices the Solar emblems of Pagan faith continued into Christian subjects. Its occurrence on Roman-British remains is not, so far as we know, common; yet the long bronze shield, justly ascribed, we believe, to the Roman-British period, now in the British Museum, is covered with it, as may be seen by No. 9, which represents the central ornament. It is only on an Indian example (No. 18, Plate XLI.)





* In our description of the Meyrick shield, given in "Stone Monuments, Ornament, and Tumuli of Remote Ages," we have ascribed the discovery of the figure of an animal upon it to Mr. Kemble. This was an error. The merit of its discovery is due to Mr. Franks.



that we have met with a similar quadruple arrangement, and it is almost certain that in neither instance can the device relate to any Christian idea. We come now to a series of instances which go far to confirm the Solar meaning of the four-curved devices at least. We would ask the reader to refer to No. 8. We now see it placed in the centre of Nos. 5 and 6, from Mosaic pavements of a late Roman period, in places as wide apart as Africa and England. Compare these again with Nos. 1, 2, 3, and 4, Plate XXIX., and we think little doubt can remain as to their meaning, viz., the masculo-feminine principle combined in the Solar orb, the only visible origin of all life, and the source of heat and light. In other words, an emblem equally suited to the worshippers of Apollo, Mithra, Serapis, or Isis, all of which were in vogue during the decline of the Roman Empire. It is impossible to compare Nos. 4, 11, and 15, without seeing that a common idea characterises each. We have already expressed our conviction that it is one founded on Sun worship, and our conclusion is strengthened, if not confirmed, by the Danish brooch, ascribed by Professor Worsaae to the Iron age, by which he means some period within the 3rd and 11th century of our era, and which, as given in Nos. 11 and 12, appears to us to be a multiplied assemblage of purely Solar symbols. If we are correct in our surmise, the same explanation applies to the brooches, probably Anglo-Saxon, figured in Nos. 13 and 14. In confirmation of the correctness of our view, we would compare No. 14, with its ray-like ornament within the arms of the figure, with the Rays in No. 6, Plate XXIX., No. 8, Plate XXX., Nos. 13, 14, and 10, Plate XXXIV., and No. 16, Plate XXXVII. Professor Stephens, in his "Old Northern Runic Monuments of Scandinavia," remarks in relation to No. 16, that this *triquetra*, formed of three interlaced horns, in this instance belongs properly to Thor, and that the *fylfot* is "the mark of Woden," of "the highest god." We cannot make out the precise reasons which have led him to this conclusion, and to the theory that the name, "Thor's hammer," applied to the *fylfot* is a misnomer. We shall proceed to consider that proposition in our remarks on the next Plate. At present we would draw attention to some remarks concerning Thor's celebrated hammer, which always returned to him after he had thrown it at a foe. Mr. Bonomi has pointed out some very interesting facts in his valuable little volume on Nineveh, viz., that the *bomerang* was known to the Egyptians and Assyrians; and, we may add, that a wooden *bomerang* is among the curiosities preserved in the ancient Egyptian department of the British Museum. This serves to account for its appearance amongst the Australian aborigines, who being among the lowest races of mankind in intelligence, could hardly have discovered for themselves the formation of a weapon indicating great practical mechanical knowledge. It is possible also that the Scandinavians may have known such an implement, and have received the knowledge of it from the East. It must be admitted that a figure on one of the old horns holds in his right hand a weapon which closely resembles the Australian *bomerang*. It has been suggested that this possibly may be the origin of Thor's hammer weapon, but we cannot think so, and must hold it to be more probably the fiery thunderbolt, which he always retains, however often he discharges it, and which he could only grasp by means of *iron* gauntlets made for the purpose.

PLATE XLIV.

- No. 1. A Gold "Bracteate," found in Denmark, made in imitation of Byzantine Money, of the 10th or 11th century. (Stephens' "Atlas," table 3.)
- No. 2. Head of a Native of Parthian or Persian race, wearing a Tiara. (Rich.)
- No. 3. Gold Bracteate found at Scone, in Sweden, inscribed with "To Læwulf the Gaul," a warrior, probably adoring the horse and raven. (Stephens, after Thomsen, vol. ii., p. 530.)
- No. 4. The Tiara, or Cap of Phrygia. (Rich.)
- No. 5. Tiara or Cap, from a Bracteate found in Sweden, inscribed "to Elwo." (Stephens, vol. ii., p. 548.)
- No. 6. A Gold Ring found with a Coin of Leo I., A.D. 457-74, near Cöslin, on the coast of Pomerania. (Stephens, vol. ii., p. 600.)
- No. 7. Four forms of the early Northern Runic "G." (Stephens.)
- Nos. 8, 9, and 10. From Scandinavian Bracteates. (Stephens, after Thomsen.)
- No. 11. From a sepulchral Stone at Sealand, Denmark, of the 8th or 9th century. (Stephens, vol. i., p. 305.)
- No. 12. Ancient Scandinavian Devices from Sealand, Denmark. (Ditto.)
- No. 13. A Silver Patera found at Aargau, Switzerland. (Keller, "Zurich Archæological Society," 1866.)
- Nos. 14 and 15. *Fylfots* impressed apparently on Earthenware found in Bohemia. (Wogel.)
- No. 16. Ancient Scandinavian Bronze Silver plated ornament, originally part of horse gear. (Engelhardt.)
- No. 17. Incised Ornament from an early Christian grave at Kolaby, West Gotland, Sweden. (Stephens, vol. ii., p. 734.)
- No. 18. Ancient Scandinavian Silver Ornament, supposed to have been part of sword gear. (Engelhardt.)
- No. 19. Various Devices occurring on ancient Scandinavian remains. (Stephens.)
- No. 20. Portion of a Bone Arrow-head found in the Vi moss deposit, Denmark, with a Coin of Faustina, Junior, died A.D. 176. (Ditto.)
- No. 21. An Iron Spear-head found in Brandenburg, North Germany. (Ditto.)
- No. 22. Portion of an Urn preserved in the Library, Clare Hall, Cambridge. (Roach Smith.)
- No. 23. Portion of an Urn found at Shropham, Norfolk. (Kemble.)
- No. 24. Coin of the Anglo-Saxon king Ægbert, circa A.D. 823. ("Numismatic Chronicle," vol. iii., p. 46.)
- No. 25. On a Bronze Scabbard, late Keltic, found near Edinburgh. (Wilson, "Prehistoric Annals, &c.")
- No. 26. Anglo-Saxon Bronze Ornament from Long Whittenham, Berks. ("Archæologia," vol. xxxviii.)

REMARKS.

The gold *bracteates* which form so important a feature in the present series, range mainly, according to Professor Stephens, in his "Northern Runic Monuments, &c.," from the 3rd or 4th to the 7th or 8th century of our era; his illustrations are taken from a work by Thomsen. Professor Holmboe has pointed out a marked Indian character in many of them; they are, however, mostly after some Byzantine model, and comparatively few appear to be of Scandinavian manufacture; there are between ten and eleven hundred of these bracteates preserved in various museums, almost without exception belonging to the heathen age, and they appear to have been worn as amulets, medals, or tokens. Although we have already given the following remarks, we think it well to repeat them once more. "Not seldom," writes Stephens, vol. ii., p. 509, "the bracteates bear the *fylfot* (we give the names we wish to draw attention to in italics), or *gammadion*, or *crux Gothica*, or *running cross*, or *flanged thwarts* , which is a peculiar and most ancient mark, the *swastika* of the Buddhists; or the *cross and circle*, or *spike wheel* ; or the simple cross, or *plain thwarts* ; or a *triskele*, or *three-foot* ; and

so on. They thus exhibit forms of those olden and widely-spread Pagan symbols of deity and sanctity, and eternal life and blessing, which can be traced from the East over all European lands, Classical, Keltic, and Gothic; and which, in our North (Scandinavia), may have been peculiar symbols—the Y for Thu(no)r, and the  for (W)Odin. The  used to be vulgarly called in Scandinavia, 'the hammer of Thor,' 'Thor's hammer mark,' or 'the Hammer mark,' but this name properly belongs to the mark T." He adds in a note, that the above heathen signs for Godhead and everlasting life, were early adopted by the Christian Church, and some of them linger in Christian monuments and grave slabs down to the very close of the Middle Ages, particularly in England. Now before proceeding farther, we must remark that the symbols which the Professor ascribes to Thor (the Y or *triskele*) is not commonly found, and the figure he states as being properly representative of Thor's hammer (the T) is still less common on Scandinavian relics, whilst the *fylfot* abounds, and almost certainly must refer to one or the other of the principal and favourite Scandinavian gods, Odin or Thor. Let us now proceed to consider the examples selected for illustration.

No. 1 is one of the few bracteates which may be ascribed to the Christian period; the hands seem to be raised in prayer in the same manner as prayer is commonly portrayed in early paintings in the Roman Catacombs, and the usual attitude of prayer among the heathen. The *fylfot* or Cross appears just under the right arm. Professor Stephens believes this to be imitated from a coin of Byzantium of the 10th or 11th century. The head-dress of this figure bears a close resemblance to the modern Scotch Glengarry cap, which seems to have its prototype in the Parthian or Persian cap, No. 2, and differs entirely from the Anglo-Saxon cap, which is a fac-simile of the old Phrygian bonnet given in No. 4. The head-dresses of Nos. 3, 5, and 8, show us the same style, which is clearly the Scotch cap with ribbons flying behind, and the long hair, plain and sometimes braided, springing from underneath it. That the whole of North England and Scotland is much more of Scandinavian than pure German or Saxon settlement is indubitable, and it is interesting to see even the ancient cap, derived from a Persian source, still in vogue. We need hardly say that the Anglo-Saxon or German cap, which in all early MSS. is represented as in No. 4, has long since disappeared, but it forms one of many links serving to connect the Teutonic races with Greece and Phrygia, or the western districts of the Black Sea, rather than with the more distant Persians and other Aryan races. We would draw particular attention to No. 3, which Stephens considers to represent a warrior in the act of adoration before the national northern emblems—the war horse, "Sleipnir," and the raven. However that may be, we remark at the back of the figure three distinct markings—one, the *fylfot*; beneath it the ray ornament, or fire (See Plate XLV.); and above that the symbol of water. In such a case, if we are correct as to the fire and water, the *fylfot* may very aptly represent the air, and consequently its presiding deity, Thor, the Scandinavian Zeus or Jupiter, and his consort, Sif, known among the Germans as Hertha (the Earth), thus corresponding precisely with the older mythical deities of the East. Thor, the wielder of the thunderbolt, his ever returning hammer, which he can only grasp when he has donned his gauntlets of iron.* As regards No. 6, Stephens states it to be too small for a finger ring. On it are engraved birds, &c., with the plain *fylfot*, concerning which form it is to be noticed that it corresponds closely

* *Iron*, according to Mallet, "Northern Antiquities," (Bohn's Edition, p. 94.) We should like to know how far this may affect the antiquity of the legend with believers in the Iron age as commencing in Scandinavia about the 2nd century of our era.

with the letter "G" of the earliest northern runic *futhore*, as given by Stephens, and illustrated at No. 7. We may remark that the theory which derives the runes from an Eastern source is strengthened by the fact, which Stephens points out, of their striking resemblance to the Himyaritic alphabet,* prevalent in Southern Arabia from some time B.C. to about the 6th century of our era. (See Playfair, "Journal of Bombay Branch of Royal Asiatic Society," 1865.) What connection there may be, if any, between the symbol and the letter, we cannot say, we merely point out the fact, and give another example at No. 11, from a grave slab in Denmark of the 8th or 9th century. We know that each rune had a meaning, and expressed objects as well as sounds, and that there are victorious, medicinal, propitious, and bitter or malevolent runes. That the *fylfot* is also an ancient Hindû letter we have pointed out (Nos. 26 and 27, Plate XLI.). Professor Stephens ascribes the introduction of these runes to the close of the Roman period, and states that they were employed by the barbarians who overthrew "the Roman and Keltic systems;" but here we fancy there must be some error, the usually received theory being that the runes, whether Scandinavian, German, or English, were gradually displaced by the Roman alphabet. In No. 20 we see a new device accompanying the *fylfot*, which occurs again in No. 19 as one of a series of symbols wherein it is stated by Stephens to be of Persian origin. We are not ourselves able to deny this, but we have never observed it on any ancient Persian, Babylonian, or Assyrian remains we have met with, but something similar to it is found on Greek coins, and represents the thunderbolt of Zeus. The remaining devices, however, we are well acquainted with, and would describe them as following:—A, the crescent moon; B, the full moon, or perhaps the earth ("Hertha"); C, the sun; D, the air; E, fire; and F, the thunderbolt. Three of these signs we meet again in No. 21, an iron spear-head from North Germany. At the base are two emblems of the Sun, crescent (the Moon), the *fylfot* (air), the three-armed wheel (fire), and another figure uncertain, but like a whip, which of old (in Egypt) has been an emblem of power. That the *fylfot* should appear as the symbol of the God of the Air or Sky, on a lance and arrow-head, is appropriate enough; and we may remember that it is retained latest on mediæval bells, apparently as a talismanic power against the demons of the air, which our Roman Catholic ancestors firmly believed were driven away by the clang of a holy bell. Sometimes the symbols are conjoined and make complicated figures, as seen in No. 12, in which the Circle, the *triskele*, the *fylfot*, and the crescent, are more or less clearly indicated. More elaborate forms of the *fylfot* are shown in Nos. 16 and 18, probably of late date, and it is curious to observe how the Christian kept to his old heathen symbol, but so cleverly re-arranged it as to form a simple Cross, as seen in No. 17, thus getting the aid of both sides for the protection of the grave. Nos. 13, 14, and 15, serve to illustrate the prevalence of the *fylfot* as a symbol common probably to all Pagan Europe, but most especially affected by the Northern races, if we may judge from their remains. Its position on No. 13 corresponds exactly with the Cross of No. 15, Plate XXXIV., and is most probably placed there as a talismanic sign against evil spirits. The Shropham urn (No. 23) has been usually attributed to the Anglo-Saxons. It may be as well Scandinavian as German, however, for in 866 the Danes settled in Norfolk in large bodies, and the district formed part of the Danelagh, or country subject to the Danish law, up to the 11th century. This may account for the row of *fylfots* seen

* The student is recommended to read a very valuable and interesting essay on the "Runic Monuments of Kent," by the Rev. D. H. Haigh, in "Archæologia Cantiana," vol. viii., 1872.

on the urn, a symbol more affected by the Danes than by the Germans, who are more particularly distinguished by the Cross and Circle, of which also we may remark a small row on the urn, and this fitly enough typifies the state of Norfolk, which was mixed up of Danes and Saxons, but the former greatly in the ascendant. One of the most interesting pieces in the series is No. 22, portion of an urn preserved at Cambridge, in which we meet with almost every device or symbol found on Anglo-Saxon relics, with the *fylfot* apparently placed in the central post of honour, with small Cross and Circles each side, and larger than any of the other symbols, except those of the Sun in the lowest row. If this urn was found in Cambridgeshire, we are again on debateable ground, for that district during the 9th and 10th centuries was so continually devastated by the Danes that the number of their graves probably equals those of the Saxons. The tradition is, we believe, that the urn came from Kent. However, whether Saxon or Danish, we have here nearly all the symbols of the former race, as found in their authenticated urns. For the upper row of circle and central point, curve joined, see No. 340, Plate XXVI., it is to be found also among the earliest decorations of Assyria; for the triangles, see No. 130, Plate X.; for the cross and circle, the concentric circles, and S figure, see Plate IV.; for the *fylfot*, see No. 42, Plate III., and Plate XLI., &c.; for the chequered squares each side of the triangle in the lowest row but one, see No. 22, Plate XLI.; and for the central divided circle in the lowest row, see also No. 22, Plate XLI. We have drawn particular attention to these Indian examples, because it is the opinion of many archæologists that Buddhism, in some form or other, was at one time prevalent among the Scandinavians and Germans, and certainly the above coincidences in the shape of symbols would seem to lend some strength to the idea, which Higgins, we believe, was the first to promulgate in his "Anacalypsis," in which he asserts that the Cross was the emblem of Buddha among the Druids, and that the root of (W)Odin is Wod, Vod, or Bod (Buddha), the inventor or introducer of letters in the North of Europe. This is a subject which we cannot pretend ourselves to be fitted to discuss, but it would be hardly right to leave it unnoticed. With the conversion of the Anglo-Saxons and Danes to Christianity, the *fylfot* gradually disappears, and is retained probably, when it does occur, more from habit than from any comprehension of its true meaning. The Cross within a circle, which had been, as we have had occasion to see, the most prominent device of the Anglo-Saxons, became under a slightly varied form their principal symbol; and we see a pure quadruple *tau* Cross in that Christian emblem which appears on the coins of Egbert, the first sole Anglo-Saxon King, of about the year 823 (No. 24, Plate XLIV.), which has continued in use down to our time, and is nearly identical with the present symbol of Charing Cross, as seen in No. 12, Plate XL. We would now sum up briefly the conclusions at which we have arrived as regards the *fylfot*; and taking No. 21, Plate XLIV., as our first subject, observe that it is there distinctly separate from the three-curved figure and the symbols of the Sun and Moon. We see, then, that whether three or four curved, this whirling device is distinct from the *fylfot*, and we believe that those who first called the *fylfot* a *mæander*, and believed it to be only another way of rendering the curved figure, which is also doubtful as a water symbol, have been in error. Concerning the meaning of the wheel device and the *triquetra*, or three-legged figure, we hold our decision over; but as regards the *fylfot*, we think there is sufficient evidence before us to show that, in the North of Europe at least, it is the symbol of Thor, the Air or Sky God, the thunderer, and is symbolical of him in various ways; and it is to be noted that where it abounds again in earlier

times—that is in archaic Greece—it is at a period from circa 700 to 500 B.C., when Zeus, the Sky God, was the principal deity of the Greek people, “quite distinct from Helios Apollo—the thunderbolt his weapon, and Iris his messenger.” (Gladstone, “Juventus Mundi.”) And we cannot but be struck with certain other points in reading about the most ancient Greeks:—(1). They were divided into *tribes*, not clans, the latter being a Semitic characteristic. (2). They were undoubtedly of Aryan descent. (3). Pelasgus, from whom many took their name, according to tradition, was the son of *Teut-amos*. (4). They were fair; the pride of Achilles was in his golden locks; Odysseus and Menelaus were auburn haired. (5). The type of ancient Greek portrait head is thoroughly Teutonic. The resemblance of Demosthenes, Mænander, &c., and even of Mausolus, to English or German heads is striking. And finally, the most common words, as vater (*patēr*), mutter (*matēr*), tochter (*thugatēr*), burg (*purgos*), and so on, sufficiently indicate a common origin.

Our theory then is—for it seems, in these days, an author is accounted stupid unless he propounds a theory, notwithstanding the wise counsel of Francis Bacon—that the Scandinavian and Germanic races are both of Aryan origin, and both of Western Asiatic descent, but that the Southern inflow to Europe, which peopled archaic Syria, Greece, and Italy, was Teutonic, and coming in contact with Phœnicians and other Semitic races, partly mingled with them, and was partly rolled back by them into Central Europe, forming the great mass of the present German population, whilst the other stream of emigration kept more to the northern coasts, and finally peopled Scandinavia, Scotland, and probably part of Ireland, and was in most respects more strongly impregnated with the religious and other ideas of ancient Persia, and more influenced by the civilisation of Western Asia, with which, up to a comparatively late period, as proved by the great number of Cufic and other Asiatic Coins still preserved, the Scandinavians kept up an intercourse more or less uninterrupted. Both races, speaking generally, appear to have been active, restless, lovers of change and of freedom, impatient of restraint, pugnacious and bold, well-gifted mentally, and of warlike genius, haters of idolatry and believers up to a late period in the divine powers of Nature; their mythology was in a great measure common to each; and both are full of such fanciful ideas as betoken an imaginative people, founded in its main features on the old Iranic creed. As regards their personal appearance, the principal characteristic of the Teutonic races has ever been, decidedly blue eyes and light coloured hair; whether the Scandinavians were originally of darker hue, we cannot say, but it is remarkable that the Welsh and Irish especially, who suffered most in the earliest times from the predatory Northmen, always distinguish between the *Dougals* and *Fingals*, or the dark and fair Gaels, as they learnt to call the piratical hordes who invaded their land; but, whether that relates to dress or some other characteristic, we cannot determine. And now for the Phœnicians, we have shown, both in “Stone Monuments, Tumuli, and Ornament of Remote Ages” and the present work, how very slight and indefinite are the actual tangible proofs of their presence in these islands remaining to us; and yet, that they did trade in tin, and no doubt other native productions, probably direct with Cornwall, is too well ascertained to admit of reasonable doubt, but we have found no further reason to regard them otherwise, as we before have done, than as traders only and not as settlers or colonisers. We must remember that the Phœnicians, or those who sailed with them, possibly Greeks as well, were and must have been illiterate men, even the captains of the vessels were not likely to have been very learned or very zealous proselytisers, and we may depend on it,

thought of their business only, and how to get back to their beloved land as quickly as possible. Dr. Curtius, in his graphically written history of Greece, has given an excellent account of the character of early Phœnician commerce, and of the successful rivalry of the equally astute Greek with it. He points out that *kidnapping* was one of their main sources of profit, and that they made raids on every coast, and no doubt were particularly sharp after the young of both sexes, but especially girls, as slaves. Whether from natural love of adventure, or from stress of weather, it is by no means unlikely that some stray vessel or vessels may have reached the south coast of Ireland, and if wrecked, would probably be obliged to resign themselves to their fate and to settle there, and this with their captured females may, we think, have led to the original peopling of Southern Ireland from a Phœnician or Phœnician and Greek source; this would account for the persistent tradition to that effect, tribal and other peculiarities, the absence of an alphabet, the presence of a rude substitute, the peculiar religion, and especially for the method of chronology, counting like the Jews from the beginning of the world. This Eastern element we do not believe to have been so large as it was influential in character. The only other way in which Ireland could presumably have been peopled, was from England, from the west coast, probably Wales, the present route, or from Scotland by Cantire and Belfast. This last route is clearly the most likely to remain in frequent use, for only a few miles of water separate the two coasts, which are usually within sight of each other; and we believe there is no doubt whatever that the North of Ireland at least was originally peopled from Scotland, and that the two people were identical, as was the case subsequent to the time of the Romans in Britain, when Scot and Irish were convertible terms, and the North Irish gave kings to the Southern Scots. Besides this, we have remaining the Keltic British immigration, which, from the similarity of remains in bronze and earthenware, we are disposed to consider was mainly from the Welsh coast, and possibly from the Britons of Wales chiefly, as they were incommoded and pressed on by the constant tide of an invading population, for we have every reason to believe that before the time of the Roman occupation, the British were continually and successfully attacked by North German, Scandinavian, and Scotch races, pouring in upon them by sea as well as by land. We have then, now, some clear idea of the nature of the original population of Ireland, consisting of Phœnician, and possibly Greek, settlers, but of an illiterate class, though acquainted with civilisation far beyond that of the people among whom they were thrown, a large Keltic population from Britain, who would carry with them their aristocratic hierarchical institution of Druidism, and the Scotch immigration of mixed Gaels and Northmen, always free, restless, pugnacious, and predatory, and possibly having little belief in anything beyond their own personal prowess. In respect to the Celtiberian population of Ireland, some such influx may have taken place, but to no great extent we believe; and as regards any earlier population in England or Ireland of a Lapp, or Finn, or Mongolian character, however possible such may have existed, we have positively not one single evidence of any kind in confirmation of it. Although tempted to come down nearer to our own times, when Ireland received another important impulse from the East in the shape of priests of the North African branch of the Eastern Church, many of whom again were probably Greeks, or of Greek extraction, and not celibates,—we must refrain from doing so, and, returning to our original subject, the nature and antiquity of the population of Central, North, and Western Europe, we venture to take 1,000 years B.C. as an arbitrary central date for all, and even Ireland, so touchy about its antiquity, might admit,

we trust, that such a remote date is sufficiently respectable even for them. Applying, then, the date (1,000 years B.C.) to our early European population, we find that they are all brought well within the period in which *bronze* amongst all the civilized nations of that period was abundantly and generally employed for most articles of ordinary metal work. We have authority for knowing, and if we had no such authority our own knowledge of human kind would satisfy us, that wherever lust of power or lust of profit could lead them, these men would venture, and that the most remote populations must be more or less affected by the civilization of the most advanced. It is so now, and it must have ever been so, for it is in the nature of things, and that influence could only be more or less, on account of greater or lesser means of intercommunication, and the whole tendency of our researches, as seen in these two volumes, goes to prove that such intercommunication was more general and continuous than we have been in the habit of suspecting. Therefore, strictly speaking, in the sense in which the modern archæologists apply it to our early populations, a *Stone age*, arising from utter barbarism and want of knowledge of the use of metal, within that period is quite untenable. The well-to-do always could and did use metal—gold for special purposes, and bronze for ordinary—perhaps originally obtained from the great centres of bordering Eastern and Western civilization—Assyria, Etruria, and Greece—but at a later period, of native manufacture; whilst the mass of the population possessed a few bronze implements and ornaments, but mostly retained their stone and bone objects according to their means, and the very poor may have been content to do without metal at all, and still had stone hammers to drive stone chisels, had stone knives, arrow and spear heads, or bone perhaps, and for ornament wore talismanic amber beads—which, by the way, were obtainable, not only from the Baltic but from the Persian Gulf, where the trade is carried on to this day, from the coast of Sicily (Catania), and in smaller quantities from England, Spain, Siberia, and China; or contented themselves with pretty shell necklaces, and ornaments of bone, or even of wood. Throughout this period, or from some 1,000 years B.C., to within several centuries of our own era (speaking roughly), we find no remains indicative of idol worship of any kind, but ample traces in the way of symbols collected together in this volume, of an undoubted Nature worship, in which, necessarily the worship of the Sun forms a principal feature, one of the characteristics of which—Nature worship in its primitive form—has always been the absence of temples, such worship being paid to the Great Giver of Light, Heat, and Life, in the open air, although the place of meeting may at times have been marked out by means of upright stones. The idea of *dracontia*, moreover, we hold to be merely fanciful, and another idea taken from some expressions in our earlier writers, that the Pagan churches or temples were made of wood, and something of the basilica type, would not apply to this early form of worship, but to a later development of it, in which the use of temples or enclosed places of congregation, and the formation of idols, may have been adopted through the influence of Imperial Rome.

PLATE XLV.

- No. 1. An ancient Egyptian Earthenware Vase. (Jaquemart.)
- No. 2. Carving of Part of an Assyrian Ivory Cup, in the British Museum. (J. B. W.)
- Nos. 3 and 4. Side and Front View of a Bronze Celt, about $6\frac{1}{2}$ inches long, found near Lewes, Sussex. ("Archæological Institute," Chichester, 1853.)
- No. 5. An ancient Gold Ornament found in Ireland. (Wilde.)
- No. 6. Part of a Copper Bracelet found in Switzerland. ("Zurich Antiquarian Society.")
- No. 7. Part of a sculptured Stone found in the Coliseum, Rome. (Nesbitt, "Archæologia," 1864-65.)
- No. 8. Ornament of the Roman-British period, in "brass" or bronze, found at Stanwick, Yorkshire; now in the British Museum. ("Archæological Institute," York, 1846.)
- No. 9. Egyptian representation of Water, from a painting at Thebes. (Wilkinson.)
- No. 10. Another Egyptian example, and the Zodiacal Sign of Aquarius.
- No. 11. Ancient Greek Ornament from a tomb in Italy. (Poletti.)
- No. 12. Another representation of Water from an Egyptian painting in the British Museum. (Newton, "Stones of Venice"—Appendix.)
- No. 13. The Base of a Babylonian Altar, in the Louvre Museum, Paris. (Layard.)
- No. 14. Archaic Earthenware Vase from La Somma, Lago di Como, Italy. (Mortillet.) (See No. 16, Plate XXXIV.)
- No. 15. An early British Earthenware Vase, $1\frac{3}{4}$ inches diameter, found at Port Dafarch, North Wales, inside the urn No. 221, Plate XVI. ("Archæologia Cambrensis," 1868.)
- No. 16. Bottom of an Incense Cup, full size, found in a grave mound at Mynydd Carn Goch, near Swansea, South Wales. ("Archæological Institute," 1867.)
- No. 17. Side of an Incense Cup, full size, found in a grave mound, near Broad Down, Devon. (Kirwan, "International Congress of Prehistoric Archæology," 1868.)

REMARKS.

We have had occasion to remark several times on the rough imitations of what appear to be fern leaves on prehistoric pottery and monuments, as at New Grange, Ireland, and at Gavr' Innis, Brittany, and on No. 77, Plate V., Nos. 238 and 239, Plate XVII., and No. 287, Plate XXII., which are quite distinct from the ordinary zigzag ornament of early pottery; and the reason why this is almost the only representation of a natural object which we meet with on such urns, may be not only because the fern was generally believed in antique times to confer the gift of invisibility, and, therefore, might be considered an appropriate emblem of the dead, but also because, as we have reason to conclude, that the fern was largely used for purposes of cremation. The zigzag ornament, so common on sepulchral urns, derives its origin, we are disposed to believe, from another cause, and we have brought together various examples in the present Plate, which go to prove its meaning as being symbolic of fire or water according to its arrangement at times, or according to the purpose for which the object was intended. As usual, it is to ancient Egypt we first refer in our investigations. In No. 1 it is of doubtful import. In Nos. 9 and 12 it is intended to represent water, the horizontal lines drawn through No. 12 are possibly merely made to insure uniformity. The ordinary Egyptian hieroglyphic for water is shown at No. 10, and it is still the Zodiacal sign of Aquarius. Among the ancient Assyrians the zigzag, as a rule, appears always to be meant as an appropriate

fire emblem, as seen round the ivory carving, No. 2, in which two Andro-sphinxes keep guard each side of a sacred Soma tree, conventionally treated. We would also here draw attention to the head of the Sphinx as being of a peculiar character and closely resembling the heads seen on sculptured monuments in Central America, of which the Aztec type is a striking example. The Andro-sphinx in this case may represent a presiding genius or deity, and the zigzag ornament round it may well be typical of fire, or heat and light, as it undoubtedly is on numerous Assyrian sculptures. In later times we find it clearly emblematic of fire, as in No. 7, a stone found built into the Coliseum, at Rome, and which the Cavalier de Rossi believed to be merely conventional ornament surmounted by a "pallone" player; but if we turn to No. 18, Plate XXVIII., and No. 2, Plate XXIX., we shall find that there are Solar symbols placed within interlaced ornament of a Romanesque character, and that the ball which the supposed "pallone" player holds in his hand, or on which it rests rather, is the emblem of the Sun itself. (See Plate XXXIII., *et seq.*), and now the appropriate meaning of the ornament (Ray) running down the side becomes evident. The same remarks apply to No. 8, portions of "brass" ornamented plates of the Roman-British period, found at Stanwick, in Yorkshire, when Mithra worship is known to have been common in this island (See Plate XXXII., Nos. 1 and 2), as in Europe generally. In Nos. 14 and 15, we find the zigzag covering the surfaces of two earthenware urns, corresponding in arrangement with the Egyptian pieces, No. 9, and it may be typical of water as used in lustration. No. 14 has the Solar symbol on its foot, as will be seen by referring to No. 16, Plate XXXIV. Again, in Nos. 16 and 17, both pieces of ornament are from "incense" cups. On the bronze celt, No. 4, found in Sussex, it is seen employed probably as mere ornament, but on No. 6, part of a copper bracelet, found at Bex, in Switzerland, we find it clearly employed as a Solar attribute; and from this point of view its appearance again in the gold conical perforated bead found in Ireland (No. 5), the peculiarity of its employment is at once rendered clear. Mr. Squier, in his "Serpent Worship," p. 65, gives a quotation from Macrobius, who, though writing so late as the 5th century of our era, may yet be supposed to hand down traditions pretty correctly, in which he states that the Assyrians worshipped the Sun (Adad), and Moon (Adargatis), the symbols of whom were *rays*, those of Adad inclining downwards, and those of Ad(t)argatis upwards. Before closing our remarks on the use of the zigzag as representing water, we would point out that among the Greeks the curved wave was used as the emblem of *sea* water, and not of fresh water, to which the zigzag, no doubt, generally applied, as being used for lustration. The pictorial rather than the symbolic view of the elements was dominant with the Greeks, and the treatment of dolphins leaping over the waves of the sea in No. 11, frequently found in Greek art, speaks for itself. It is not our intention to assert that the zigzag figure is invariably emblematical, we only point out the undoubted fact of its being originally so employed, though in course of time, like all other similar signs, it was used merely as a conventional form of decoration. That, however, can hardly be the case in the series of sepulchral urns which we have illustrated, and on which, alone or in combination with the circle, it is the dominant and most conspicuous device, from the earliest to the latest examples, and is common to widely varied sites and people, and may be emblematic of fire when vertically, and of water when horizontally, arranged.

THE SERPENT.

PLATE XLVI.

- No. 1. Symbolic Head of the Egyptian God Neph. (Wilkinson.)
- No. 2. Another of the same God. (Ditto.)
- No. 3. Symbol over the Head of Rhameses offering sacrifices to the Gods, at Ombos. (Rossellini.)
- No. 4. Symbolic Head of Hor-hat. (Wilkinson.)
- No. 5. Head of Cyrus, from a carving at Persepolis. (Bonomi.)
- No. 6. Symbolic Figure of the Egyptian God (K)Neph Pha, from a bas relief at Dendera. (Creuzer.)
- No. 7. An ancient symbolic Figure from Egypt.
- No. 8. End of a painted Wood Funeral Canopy, from an ancient Egyptian tomb found at Thebes. (Rhind.)
- No. 9. Head of a winged Good Genius, from a carving at Pasagardæ. (Rawlinson.)
- No. 10. Symbols on the Head of an Egyptian Figure.
- No. 11. Symbolic Figure on an Egyptian bird-headed Sphinx at Edfou. (Creuzer.)
- No. 12. Representation of a Human Sacrifice to a Deity, within a Serpent. (Belzoni.)
- No. 13. Symbolic Asp and Caduceus, Egypt.
- No. 14. An Egyptian Caduceus, from a bas relief at Dekkeh, Nubia. (Gau.)

REMARKS.

In all the ancient examples of the Serpent in this series, except No. 12, we see it, whether erect, coiled, entwined, supporting, or pendant, employed as the symbol of divinity, or of divine wisdom and power; and in two instances, Nos. 3 and 10, we find it in connection with the *crux ansata*, the emblem of eternal life. In No. 6 we have the most powerful deity, Kneph, Pha, or Phanes; corresponding to Hercules, says Creuzer ("Symbolik, &c.," vol. ii., p. 2.); lion-headed, serpent-bodied, winged, and bearing on his head the usual emblems of wisdom and fecundity, contemplating the sacred staff of his divine office, and resting upon a sacred Nile jar. It is such figures as these which probably have given rise to the idea that the Serpent itself was worshipped, whereas, it is more the symbolic figuring of a god with many attributes, of which the Serpent form alludes to one only. In place of a head, the figure No. 7, is represented with the symbol of divine wisdom, and in each hand he holds wisdom as a sign of power. In No. 11, the coiled Serpent is clearly indicative of divine wisdom or power, supporting the hawk-headed sphinx, representative probably, of some monarch over whose head are placed the usual divine or semi-divine emblems, which, when a monarch was regarded as translated into the state of a deity, not unfrequently occurs, and an example of which is given

in No. 5, representing the great Persian king, Khosroes, or Cyrus, who is stated to have lived in the 6th century B.C., and to have been buried at Pasargardæ. The subject, however, which brings the Serpent symbol in greatest prominence is No. 8, part of a coloured wood canopy found in an archaic Egyptian subterranean passage at Thebes, which is almost covered with Asps* and Serpents, used as tutelary forms of ornament combined with the well-known Egyptian emblem of Eternity, the winged globe and Asp. As regards No. 12, on the sarcophagus of Oime-nepthah I., circa B.C. 1300, in the Soane Museum, drawn by Joseph Bonomi and described by S. Sharp, two Serpents are seen, one, "the giant Serpent named Apoph, the Serpent of wickedness, the enemy of the human race," another, the "eternal Serpent, one of the forms under which the heavens are represented." In the present instance the Serpent appears to be a protecting power, and we remark a human-headed Asp springing from near its tail. Some such representation as this may have given rise to the curious myth of the *wivre*, thus described in a mediæval French "Bestiaire," given in the "Mélanges d'Archéologie," of MM. Cahier and Martin: "Physiologists say that it is of such a nature, that it is never generated before it has killed its father and mother." The mother *wivre* first swallows the male, and afterwards the little *wivres* spring out of its body, when the unfortunate creature bursts and dies. (See No. 9, Plate LI.) The "Dark Ages" were most justly called dark, and the "Middle Ages" were middling dark also.

PLATE XLVII.

- No. 1. Conical Stone from Assyria, in the British Museum; on which appears to be represented the Babylonian zodiacal signs, circa 1200 B.C. (Rawlinson, "Ancient Monarchies," vol. iii.)
- No. 2. The same, drawn in extension.
- No. 3. An Assyrian Sardonyx Seal, in the Louvre Museum. (Lajard, "Culte de Mithra," Plate xlvii.)
- No. 4. The Emblem of Hoa, the third Deity of the Chaldæan triad, denoting "Superhuman Knowledge." (Rawlinson, vol. i., p. 154.)
- No. 5. Esculapius with his sacred Wand, from an ancient Greek gem. (Bartoli.)
- No. 6. A Phœnician Coin, representing a Serpent as symbol of the Sun Deity, and a Fire Altar. (Maurice, vol. vi.)
- No. 7. A Phœnician Coin, representing the Serpent and sacred Stone, &c. (Maurice, "Indian Antiquities.")
- No. 8. Phœnician Coin, representing the Serpent and Mundane Egg, &c. (Maurice, after Gronovius, vol. i.)
- No. 9. A Phœnician Coin, representing the Tyrian Hercules, or perhaps Cadmus, slaying a Serpent. (Maurice, after Gronovius, vol. i.)
- No. 10. A Figure of the mythic Giant, Typhon, painted on a pillar in the Etruscan cemetery of Tarquinii. (Dennis, "Cities, &c., of Etruria," vol. i.)
- No. 11. An Intaglio, representing a combat between a griffin as emblem of the Sun, and the Titan Pallas or Mimas. (Millin, Plate viii.)

* The *asp* is the usual species of snake figured as a divine emblem by the Egyptians. The *serpent* is shown at Nos. 7 and 12.

REMARKS.

The very remarkable black conical stone from Nineveh, now in the British Museum, of which a representation is given in Nos. 1 and 2, contains probably a complete description of the Babylonian astronomical system. In the centre we have apparently a male and female sun, or a sun and a star, and the moon, forming a triad; the five planets—Saturn, Jupiter, Mars, Venus, and Mercury—are represented by the five altars or houses; the winding Serpent indicates the sun's gliding course; and the remaining figures are emblems of various constellations. This is purely an astronomical stone, which, however, from its conical form, may have also been applied to purposes of worship. The Serpent, as a divine emblem, is very uncommon in Babylonian or Assyrian remains; a few instances only occur, of which we give No. 4, an emblem of the Babylonian deity, *Hoa*, but which Professor Rawlinson says was not often adopted by the Assyrians. No. 3 may represent a sacrifice by a monarch, accompanied with Solar and Lunar symbols, or the conquest of Macedonia by Assyria; the one-horned goat, or ibex, being often employed as the emblem of Macedonia, or the "King of Grecia." (See Daniel viii., 21.) In the Tyrian coins (Nos. 8 and 7), the earliest of which is stated to be posterior to the time of Alexander the Great, we see, besides the Serpent and mundane egg, and the Serpent and ambrosial stone, the murex shell from which the Tyrian purple dye was obtained, and the Palm, an emblem common to the Phœnicians and Jews. Mr. Giddon, in a very valuable note to chapter v. in Squier's "Serpent Worship," points out that this symbol of the Serpent and mundane egg was not usual among the Egyptians, and he considers that it was peculiarly Phœnician: in each of these cases the Serpent, no doubt, represents the creative and protecting power of the primal deity. No. 6, ascribed by Maurice to the Phœnicians, is possibly of a much later period, and may belong to the Gnostic series. (See No. 12, Plate L.). Deane, in his "Serpent Worship," p. 131, states, however, that "the Egyptians represented this Serpent (asp) upon their coins, darting rays from his head, as if adorned with a crown," emblematic of the god, Kneph, "the Agatho-dæmon and Demiurge of Egyptian mythology, the chief god of their original worship." In No. 9, the Tyrian Hercules is represented contending with a Serpent. In this instance, at least, it is clear that the Serpent can hardly be a sacred emblem. In Nos. 10 and 11, we have representations of the archaic Titan breed of giants, who probably are typical of an early elemental form of worship, and who warred vainly against Saturn and against Jupiter, representing newer systems. In No. 10 the giant Typhon has wings and Serpent lower limbs, typical of celestial and earthly power. In No. 11, the Titan Pallas, or Mimas, according to Millin, is seen in combat with the Solar Griffin, which issues from a cave, and has a palm branch of victory extended above him. Pallas is traditionally stated to have been slain by Minerva, and Mimas by Jupiter. The Titans were the children of Ouranos and Gœa, or Heaven and Earth, the earliest form of worship in Greece, and which gave way, not without a Titanic struggle, probably to the later system, in which apparently more complex forms of worship were introduced, although the principal deities, Saturn first and subsequently Zeus or Jupiter, equally with Ouranos, represent the divine power of the sky and air. Typhon, the Egyptian evil spirit or god, brother of Osiris, whom he conspired against and slew, is clearly

only the emblem of darkness, night and storm, by which Osiris (the Sun) is for a time eclipsed, and, as it were, slain. What connection there may be between him and the Greek Typhon, son of Tartarus, or darkness and the earth, it is difficult as yet to decide, though their mythical correspondence is evident. The Serpent of Esculapius (No. 5) is purely indicative of wisdom and health. Hygeia is also generally represented accompanied by a Serpent, in allusion to health. (See Plate XLVIII.)

PLATE XLVIII.

- No. 1. A Cornaline Intaglio, representing an Initiate holding a Sacred Serpent. (Millin, "Pierres Gravées," Plate xliii.)
- No. 2. A Sardonyx Intaglio, representing Violators of the Mysteries attacked by Sacred Serpents. (Millin, Plate xli.)
- No. 3. An Intaglio, representing an Initiate holding a *litnus*, and regarding a Sacred Horned Serpent feeding from the Altar. (Millin, Plate xlii.)
- No. 4. Sacred Figure of Hygeia. (British Museum.)
- No. 5. Hercules in the Garden of the Hesperides. (Millin, "Pierres Gravées.")
- No. 6. The same subject. (Gronovius, vol. i.)
- No. 7. Adam and Eve, the Serpent, and the Tree of the Knowledge of Good and Evil, from a Pavement in the Prior's Chapel, Ely, circa A.D. 1320. ("Archæologia," vol. xiv.)

REMARKS.

The sacred Serpents which were employed in the celebration of the ancient mysteries, especially those of Bacchus, were kept in a cista, ark, or basket, as shown in No. 2, which some sacrilegious youths having opened, are attacked by them, whereas the initiated could handle them with impunity, as seen in No. 1; and another is being fed on the altar, probably with honey, whilst an attendant hierophant watches apparently for some omen, and holds the divining rod, or *litnus*, in his hand. In No. 4, Hygeia presents the sacred Serpent with what appears to be an egg, but may be a ball of honey, which the Serpent particularly likes, that and milk being his favourite food. Nos. 5 and 6 represent Hercules in the Garden of the Hesperides, accompanied by one of the nymphs, and the golden apple-bearing tree guarded by the sleepless dragon, Ladon. Two or three things are noticeable in these works: firstly, the *dragon*, as it is always termed, was clearly understood by the ancients in this case to mean a serpent, and, indeed, a *dragon*, in our modern acceptation of the term as a winged serpentine animal, does not occur in all antiquity, except in the car of Proserpine. (See No. 9, Plate XLIX.). Then the serpent appears, not only as not adverse to Hercules, but, in No. 5, is apparently in such friendly proximity to his head as to suggest the impression that he is whispering wisdom in the ear of the hero, as the serpent was traditionally supposed to do. In each case, also, the nymph is holding friendly intercourse with the hero, and, in No. 5, herself holds a branch of the golden fruit in her hand, apparently an orange branch. A curious coincidence of human figures, tree,

and snake is to be seen in No. 7, showing Adam and Eve in the Garden of Eden. But in this we see the matter of fact people of the West unable to comprehend how animals can speak without a human head, which is accordingly given to the serpent, although no hint of such being the case occurs in the fable itself, in which, as in all the old Oriental stories, animals are made to discourse quite naturally in their ordinary shapes. The custom of keeping tame snakes in the Greek temples is alluded to by Cario in the "Plutus" of Aristophanes, when he describes to his mistress how he stole a pudding which an old invalid woman had placed by her side for supper. "Unhallowed varlet," says his mistress, "did'st thou not fear the God?" Cario: "Marry did I, and sorely, lest his godship should get the start of me, and grab the dish. But the old lady, when she heard me coming, put her hand out, and so I gave it a kiss and bit her gently: 'twas the *holy snake*, she 'thought, and pulled her hand in and lay still." From this story it would appear that the Temple of Jupiter, at Athens, was filled with invalids ranged round the walls on couches, as in a hospital, and that the priests tended on them, well or ill, in proportion to the value of their offerings to the God, which they appropriated to themselves, as in the old story of Daniel and Bel (Baal).

PLATE XLIX.

- No. 1. Painting on the entrance of an Etruscan Tomb, representing a Guardian Snake, Volterra, Italy. (Isabelle.)
- No. 2. Painting on a Wall at Pompeii, representing the Serpents, or Guardian *lares* of the house.
- No. 3. A Bacchante, from a Bas Relief in the Museum at Turin. ("Marmora, Taurinensis," vol. i.)
- No. 4. Bronze Tripod Stand, made for Constantine I., for the Hippodrome, Constantinople. (Montfaucon, vol. ii., Plate 1.)
- No. 5. Minerva, probably as Hygeia, feeding the Guardian Serpent of the Erecteum, usually fed by the Priests of the Temple. (Millin, Plate 1.)
- No. 6. Painting from Herculaneum of a Serpent feeding from an altar, inscribed "Genius hujus loci, montis." (Smith, "Classical Dictionary.")
- No. 7. Side view of a Marble Chair or Throne, at Lesbos, made by the Greeks in the time of Tiberius, as a present to the rhetorician, Potamon. (Texier, "Asie Mineure," vol. ii.)
- No. 8. A Figure of Harpocrates, the Egyptian God of Silence. (Montfaucon.)
- No. 9. Cameo in the Louvre Museum, Paris, representing Demeter and Triptolemus in a car drawn by winged Serpents. (Creuzer.)
- No. 10. A Mithraic Marble Figure, from the Villa Albani, Rome. (Lajard, Plate xxxii. (?))

REMARKS.

The first numbers of the present series represent the Serpent as the good spirit or guardian genius, in the form of a Serpent. It bore this character from an early period, as we find that, among the ancient Egyptians (Wilkinson, "The Egyptians in the time of the Pharaohs," p. 132), Serpents were represented as "guardians of the doors of certain mansions of Ameuti." In No. 1

we see it clearly meant as a guardian to a circular Etruscan tomb, round which are ranged the monumental cists of the dead. Two snakes each side of an altar have the same character in No. 2, from Pompeii, they are representatives of the domestic spirits, the *lares* of the house; thus, Æneas was uncertain when he saw one issue from the tomb of his father, whether it was "genium loci," or "famulum parentis." (*Æneid*, v., 95.) It was also painted as a sacred sign on walls, for the same purpose that the modern Italians paint crosses. "Paint two snakes, children, the place is sacred," writes Persius, in *Satire*, i., 113. (Dennis's work on Etruria.) The snake as tutelary spirit is clearly seen in No. 6, in which it is accompanied with the inscription "The genius of this place, of the mountain." In the original a youth stands in a reverential attitude, on the opposite side of the altar. In the same character of guardian, we see Minerva feeding a Serpent (No. 5), either that of the Erechtheum or the Acropolis, both the temple and citadel being so guarded; and, indeed, Minerva as goddess of Wisdom, bears Serpents on her ægis and helmet. In the Bacchic orgies the mænads, with dishevelled hair and waving torches, bore also Serpents, which twined around their bodies, whilst they shouted forth their cry of "*Euia! Euia!*" as shown in No. 3. The only example of the winged Serpent, or what we are accustomed to understand by the word "dragon," occurs on the representations of the car in which Demeter, or Mother Earth, wends to Tártarus to receive her daughter Proserpine on her brief permitted sojourn on Earth with her mother; but even here, the creatures have wings only, no legs. In the present instance, Demeter is accompanied by Triptolemus of Eleusis, her foster son, the presiding genius of Agriculture. In No. 7 we see various Solar symbols combined with the snake entwined round a tripod, the emblem of the Delphic oracle (Apollo, the Sun); the griffin is an animal specially sacred to the Sun, the legs are those of a lion, also a solar emblem, and the horns are those of Serapis or Jupiter Ammon; this marble chair was presented during the reign of Tiberius by the Greeks of Lesbos to the rhetorician Potamos as a seat in the amphitheatre. Texier found it serving as the bishop's throne in the cathedral at Mitylene. No. 8 represents Harpocrates; the god of Silence is represented with various attributes of divinity and good qualities, amongst which the Serpent probably is emblematic of wisdom. We now come to some remains of the Mithraic worship of the later Roman empire, in which the Serpent takes a very prominent place. The original of this form of Solar worship was from Persia. M. Lajard, who has made a particular study of the subject, Von Hammer, and others, agree in their general views relating to it. M. Lajard says that Mithra was the model offered by Ormuzd to all mortals who aspire to the salvation of their souls, who, by the sacrifice of material life and their passions, buy off the penalty due to the sin of the first man and woman, Meschia and Meschioné. Although this creed was early known to the Romans, it was not practised, even in Rome, until the first century of our era; it subsequently became general and lasted certainly up to the close of the fourth century, being the principal rival creed and form of worship with which Christianity had to contend, and which, we regret to add, entered largely into the ceremonies and creed of the early church. The present subject, No. 10, represents Mithra, the lord of Heaven, with a lion's head, symbolic of the Sun; the Serpent twined round his body and resting his head upon him, represents the supposed tortuous course of the Sun through the planets; he holds in his hand a key (sometimes two), as having power over the entrances to heaven or hell; his wings typify his celestial character; he stands supreme upon the earth, and in his left hand holds a sceptre, as king of the celestial region. These are the attributes of his divinity as king of heaven, judge of souls, mediator between men

and Ormuzd, the only one who can obtain pardon for their sins; he is often marked with the seven planets and twelve zodiacal signs, as being the divinely appointed guide to them and to the final abode of the perfect.

PLATE L.

- Nos. 1 and 2. Portions of the upper part of a Mithraic Terra Cotta, formerly at Rome. (Lajard, Plate lxxxix.)
- No. 3. Portion of a Mithraic bas-relief, found at Hedderheim, now in the Library, Wiesbaden. (Lajard, "Mithra," Plate xc.)
- No. 4. A Loadstone Gnostic Amulet, found at Rome. (King, p. 205.)
- No. 5. An Abraxas Amulet in Black Loadstone, inscribed in Greek letters "Jao.," or "The Eternal Sun." (King, p. 233.)
- No. 6. A Gold Ring found in Persia. (Ousley.)
- No. 7. An Abraxas Amulet Gem, containing the sacred name "Iaw" within a Serpent, the Emblem of Eternity. (King's "Gnostics, &c.," p. 86.)
- No. 8. Device on an ancient Memorial Stone, Scotland.
- No. 9. A Gold Bracteate, found in Denmark. (Stevens, after Thomsen, "Atlas," tab. vii.)
- No. 10. Obverse and Reverse of a Chalcedony Gnostic Amulet. (King, p. 207.)
- No. 11. Ornament on a Silver Brooch of the Burgundian era, found in a cemetery at Charnay, E. France. (Baudot.)
- No. 12. A Chalcedony Gnostic Talisman, representing the Agatho-Dæmon, inscribed "I am the good spirit, the eternal Sun." (King, p. 235.)
- No. 13. Blood-red Sard, representing Serapis as the Solar God, with the Emblem of Æsculapius. (King, p. 238.)

REMARKS.

Having, in the text to preceding plate, given a brief *résumé* of M. Lajard's remarks on Mithra, we will commence our notice of other mithraic subjects by a *résumé* of Von Hammer's disquisition on the same creed in the "Mines de l'Orient." He regards Mithra as the genius of generative life, and of regeneration also. The origin of the worship is to be found in Persia, where Mithra, before the advent of Zoroaster, was already adored. He is not the chief deity, but the chief of the Izeds, or *Eons* of the deity, and is the generating and benevolent genius, the invincible hero, King of Kings, Protector, Pacificator, and Mediator. The worship experienced many developments and changes down to the time of its introduction in Rome, and spread from thence wherever the Roman sway extended. The bull was considered to represent the animal passions; the grotto whence it issues, the world; the tree, that of life, or perhaps the sacred tree of the ordinary creed; the seven fire altars, the seven planets and seven degrees of initiation; the Sun and the Moon assisting at the sacrifice; the two torch bearers, the descent and rise of the soul; the Serpent round the tree, spiritual wisdom; the lion, one of the grades of initiation; the Serpent, a soul drinking from the sacred vase before entering its new body; the scorpion and the dog, symbols of generation. M. Lajard's description of this subject, founded on various representations of it, may be thus summed up:—The Heavenly Hero, Mithra, destroys the

earthly nature of man, in the shape of a bull; the attendants with torches are Lucifer and Vesper, or Day and Night, Light and Darkness, Life and Death; the blood is the soul which escapes; the dog of Mithra rests against the bull's chest, watching the escape of the soul, and ready to receive and protect it against the attacks of Ahriman, the evil deity, who, under the form of a Serpent, launches himself towards the bull to try and catch the blood, which is the soul. He adds that Ahriman is often spoken of in the Zend writings as a "Serpent, the enemy of Mithra," "the ancient Serpent with two feet," "the Serpent, the enemy of Heaven." The dog also conducts the soul, having entered its new form, to the bridge Tchinevad, where Mithra, with two attendant assessors, weighs its good and bad actions together, and finally decides its fate. The subject also, he believes, admits of a strictly astronomical explanation in union with the symbolic cosmogony of Zoroaster, which is properly, he states, *Zara-thustra*, or Golden Star. As regards the raven or crow seen on the mantle of Mithra, Lajard says that in the *Zendavesta* he is described as a sacred bird, and one of the twelve Mithraic grades is named after it. It was the first bird sent out from the ark; Elijah was fed by ravens in the wilderness; the raven was sacred to Apollo (the Sun), and is always introduced on the side of the Sun in these Mithraic subjects; it is also the sacred bird and national ensign of the Northmen, followers of Odin (the Sun), probably from its great natural intelligence, and its power of imitating human speech. Mr. King, in his "*Gnostics, &c.*," p. 58, says that the bull's tail terminating in wheatears (in this case in three leaves), "expresses the fifty life-giving plants that sprang from the tail of the primæval bull when destroyed by Ahriman." For fuller accounts of the Mithraic symbols, see this part of the "*Gnostics*," and also King's "*Antique Gems*," p. 338.

In Nos. 1 and 2 we have two figures from a set of several ranged above a similar subject to No. 3. These figures, with their accompanying fire altars, no doubt represent the planets. The Sun, in his horse-drawn chariot, is seen at the left, and in each case a guardian Serpent entwines the genius of the star, in one case probably whispering divine wisdom into his ear, in the other feeding on the sacred flame. The very ancient symbol of eternal time, or of the chief divinity, is seen in No. 6, a gold horned-snake ring for ear or finger, much affected as an ornament, in Roman times especially. It is seen again in the Gnostic gem, No. 7, containing the divine names, and corresponds with the Hindû example, No. 2, Plate LII. Mr. King describes No. 5 as representing the Gnostic Abraxas deity, with human body, a cock's head to signify foresight and vigilance; the supporting Serpents—Mind and the Word—the shield of Wisdom; and the whip of Power. In No. 4 the Serpent is seen as a protecting spirit, or agatho-dæmon, turned round "a mummy-like figure," an amulet, Mr. King thinks, perhaps meant to secure peace in the grave. In No. 10 Mr. King says we have the Chnuphis or Chnubis (Ammon) Serpent, the seven rays of which may represent the seven days of the week (or the seven planets). The rod and S figure may be a rough representation of the rod of Æsculapius, he thinks (See remarks on Plate IV.), and with it an inscription is invariably found on the Gnostic amulets against pleurisy. The same ornamental figure, if such it can be called, is seen on the Burgundian brooch (No. 11), probably of the 9th century. No. 12 is a Gnostic gem, representing Serapis as the agatho-dæmon with nine rays above a sacred cist, inscribed "I am the good spirit, the eternal Sun." No. 13, a head of Serapis, with the attributes of Jupiter Ammon and Æsculapius, appears to have only six rays. Mr. King speaks of Serapis as "that mysterious deity, who, under his several forms, during the first and second centuries of the

empire (Roman), had entirely usurped the honours of his brother Jupiter, and reduced him to the rank of a mere planetary genius. Unlike the generality of the deities who figure on the Gnostic stones, Serapis does not belong to the primitive Egyptian mythology," and he adds that the worship was introduced from Europe to Alexandria by Ptolemy, and subsequently so popular did the deity become that he became partly identified with Christ himself, and was worshipped by Christians as by Pagans, and his full titles are thus given on a gem (King, p. 70), "The Sole Jupiter, Serapis, Holy Name, Glory, Light, The Day Spring, The Earth." This is somewhat vague, but we read in the text to "Marmora Taurinensia," tom ii., p. 17, that Macrobius asserts Jupiter Ammon and Serapis to be the same as the Sun. We have already, in "Stone Monuments, Tumuli, and Ornament of Remote Ages," expressed our opinion that the Z shaped figure on the early Scotch memorial stones is emblematic of the thunderbolt of the Air or Sky God; and, if that is so, we see it combined in No. 8 with the Solar symbol, the Serpent, on whom, also, the Solar concentric circles are to be seen. That the Serpent lingered long, on Scandinavian monuments especially, is proved by the great number of memorial stones in which Christian emblems are enclosed within a Serpent, as a protecting power, an instance of which is shown in No. 9, a Danish gold *bracteate*, with a portrait head, enclosed within two interlaced tutelary beak-headed Serpents, besides being provided with the talismanic *fylfot* and symbols, among which the scroll ornament beneath the Serpents may be typical of water (See No. 340, Plate XXVI., No. 22, Plate XLIV., and No. 11, Plate XLV.), as the *fylfot* is of the sky. It will be remarked that it is only on the Gnostic talismans that a deity is absolutely represented in the form of a snake, and might have served as an object of worship. In most instances the Serpent is purely symbolic of some divine attribute, and although not originally intended as an object of worship in itself, we yet know from experience that an image once given to ignorant and superstitious people, they are almost sure to adore that image, instead of the object of which originally it was merely representative, as was the case probably with the Israelites in worshipping the brazen Serpent. (See No. 1, Plate LI.).

PLATE LI.

No. 1. The Israelites worshipping the brazen Serpent, from a carving of the 13th century on Strasburg Cathedral. ("Revue Archéologique," 1853-4.)

No. 2. A Coin of Constantine I., with the *labarum*, or Christian standard, placed above a prostrate Serpent. (Millin.)

No. 3. The Lower Portion of a Crucifix, from the collection of M. Carraud, showing the conquest over the Serpent. (Cahier and Martin, vol. ii., Plate vii.)

No. 4. Portion of a Gold Horn, found in Gallenus, North Jutland, Denmark, probably early Scandinavian work. (Stephens.)

No. 5. A Warrior with Serpent Ensign on his shield, from a Greek vase representing a combat between the Greeks and Trojans. (Millin.)

No. 6. A Roman Dragon Standard. (Montfaucon.)

No. 7. The mediæval Dragon, from a MS. "Bestiaire" of the National Library, Paris. (Cahier and Martin.)

- No. 8. A mediæval "Basile-coc." (Cahier and Martin.)
 No. 9. A mediæval "Wivre." (Ditto.)
 No. 10. Interlaced Serpents, suggestive of the Caduceus. (Camerarius.)
 No. 11. Krishna standing on the Head of the Serpent Kaliya, before driving him to the abyss, the Nereids his wives interceding. (Moor, "Hindû Pantheon," Plate lxii.)
 No. 12. Krishna in danger from his enemies, produces an immense Snake which shelters his People and Flocks. (Moor.)
 No. 13. The Head of a great Dragon with extended jaws, typical of Hell swallowing sinners, from a fresco in Siena Cathedral baptistry. (J. B. W.)

REMARKS.

In No. 1, Moses is seen raising the brazen Serpent, by means of which the Israelites might be healed. The passage in the Jewish Bible (Numbers, xxi.) runs thus:—"And the Lord sent fiery serpents among the people, and they bit the people: and much people of Israel died." Then the Israelites prayed for forgiveness: "And the Lord said unto Moses, make thee a fiery serpent, and set it upon a pole: and it shall come to pass that every one that is bitten, when he looketh upon it, shall live. And Moses made a Serpent of *brass*, and put it upon a pole," and sure enough, all who looked on it were healed. Squier, in his "Serpent Worship," p. 246, observes that this Serpent "had incense burned to it all the days of Samuel, David, and Solomon. It was finally broken to pieces by Hezekiah, who, instead of a Serpent '*nahash*,' called it contemptuously *nehushtan*, a brazen bauble." Several points are noticeable in this story. First of all, it is real Serpents, sent by the Lord, who kill the Israelites for murmuring: next, it is the Lord himself, who commands Moses to make and raise up a *fiery* Serpent, not to be worshipped, but as having healing power on whoever of the bitten should look upon it. It was of brass, or of bronze gilt, perhaps, so that "fiery" merely means, presumably, bright, shining like fire. Certainly God, who was so jealous of any image, never meant this one to be worshipped. Nor does it follow that the Jews, in burning incense to it, *worshipped it*. It was naturally a sacred object, as having been made by God's own command. As regards the healing power of the Serpent, that was believed in from most ancient times; its flesh was considered valuable as a medicine, and is so to this day. Pliny and Galen lauded it, Sir Kenelm Digby fed his Anastasia on it, for complexion's sake, and viper broth was a common medicine till lately. It is also frequently eaten by savages, and the flesh is said to be excellent when properly cooked; and treacle, as we shall show further on, was supposed to be obtained from it. In No. 2 the Serpent is represented as laid low by the banner of Christ, which Constantine saw in a vision, and adopted as his standard. In this case the Serpent clearly typifies the spirit of evil—the Serpent that ruined mankind through Eve—the supposed devil. He is seen in the same character at No. 3, but in this instance writhing upwards, so as to bring the heel and the head nearer together, that the prophecy might be fulfilled. We have given a portion of an ancient gold horn, found in Denmark (No. 4), on which human beings are supposed to be represented in the act of adoration before Serpents, and, from their similarity to some corresponding subjects on Phœnician coins, such an origin has been claimed for them. It is not impossible that the subjects relate to Serpent worship; at the same time, it is to be remarked that a number of other animals and figures (human), and fish *inter alia*, are represented on this and the larger gold horn, found also in Denmark, and it has been suggested that they

represent letters.* We may now suppose we have seen the end of the Serpent, either as a good or evil spirit, an agatho or kako-dæmon, and we are not sorry to leave him. It is an unprofitable and unpleasing subject, and does not bear pleasant witness to the ignorance, stupidity, folly, and superstition of mankind. But the representation of the Serpent was not confined to religious subjects alone. It is the most common ensign found on the warriors' shields in the Greek vases, and in such cases related probably to the name of the warrior or his tribe, or else was an emblem of his superior prowess and subtility, or merely for a sign of terror to the foe. The Romans took up the device for war purposes, and their ensign bearers, according to Vegetius (4th Christian Century), were distinctively called "Draconarii." Of these "dragon" ensigns, one is given at No. 6; they were made of various materials. The Parthians, Dacians, and Germans, likewise bore the dragon or Serpent as their ensign in war. It was also adopted by the Britons, especially of Wales, who had their dragon standard. Arthur Pendragon, the father of fabulous Arthur, is Arthur the "Dragon's Head." It occurs on the Norman banners of the Bayeux tapestry, and was national with us up to the time even of Henry III. (Deane, "Serpent Worship," pp. 256, 269, &c.) The mysterious generation of the Serpent was a favourite subject with old writers, and in No. 10 we give "an emblem" from Camerarius (ex Baldo Angelo), who describes it as "viperaurum hanc conmiscionem, veramque illarum effigiem." It bears a striking resemblance to the ordinary caduceus, of which we have given an Egyptian rendering at No. 14, Plate XLVI. We ought not to leave this subject without some notice of the last ideas current among our forefathers in the middle ages, not so very long ago, as the world wags, concerning the real dragon, of which we have had occasion to speak so much, but never meet with, and that king of Serpents, the basilisk cock. After all we do not find that Mr. Dragon was such a very fearful creature, at least among orthodox naturalists in the 14th century, for he is merely described as an animal who loves the fruit of a certain tree in Judæa, which is inhabited by doves, but by miraculous power he is prevented ever getting at it, or at them. This tree, emblematically, is Jesus, "lignum vitæ," the doves are Christians, and the dragon is the devil. (Cahier and Martin, "Melanges, &c.," vol. iii., p. 283.) As regards the basil cock: this is a much more astonishing creature. Physiologists, says the writer of the "Bestiaire," tell us that it is born of a cock's egg. When the cock has past his seventh year he finds an egg growing inside him, at which he remains astonished at himself and feels the greatest possible anguish. We need not follow all the details of the basilisk's birth; suffice it, the result is the production of so venomous a creature, that his look alone poisons the birds who fly near him; whatever he touched was destroyed in field or forest; he is king of all other Serpents, as the lion is king of all other beasts, "cette beste senefie diable." Also, although our example is given wings, yet Albertus Magnus says that, though some assert that basilisks can fly, he has never read it in the books of wise men and philosophers. Concerning the Serpent as food, we have already remarked that it is still eaten and well spoken of in some parts of the world. The treacle, which still has such charms for youthful palates, derived its name from the "triacle," or compo of *Tiris*, a particular species of Serpent, which was an antidote against all other poisons. The Tyris, says an old writer,

"C'est cil dont on triacle fait,
Altre venin oste et desfait."

(Cahier and Martin, vol. ii., p. 213, *et seq.*)

* See "Archæologia Cantiana," vol. viii., p. 226.

Venice treacle was famous up to the last century, and Southey ("Common-place Book," 3rd series, p. 249) quotes De Bourniseaux to the effect that, everyone knows the vipers of Bas Poitou were formerly particularly sought after for the manufacture of "thériaques de Venise;" since the revolution (1792), this commerce, he adds, is entirely destroyed.

We now come to a series of illustrations of the Serpent which show a curious modification of ancient Egyptian ideas, but like everything Indian, are also of a wild, confused, and visionary character, the natural result of ignorance and contemplation, of weak brains, weak nerves, and endless dreaming on dreams. The ancient Egyptians were practical men of science, the Hindûs transcendental visionaries. The Serpent enters largely into all their fables, but rather as a protecting than as an evil power. The worst form under which he is represented, is that of Kaliya or Kalli Naga, No. 11; in which Krishna, who is an incarnation of Vishnu, destroys the great Serpent Kaliya, who "poisoned the air and destroyed the herds on the banks of the Yamuna," he stands upon the Serpent's head in sign of victory, (See also No. 6, Plate LII,) and is surrounded by the numerous wives of Kaliya, who are interceding for him with the hero. We should state that this is given in Moor's "Hindû Pantheon," from a comparatively modern painting, which may account for Krishna wearing a tiara closely resembling that of the Pope. There was besides Kaliya, the bad Serpent, another large one called "Vasoky," a good spirit; thus we find it representing the good and bad spirit indifferently, as heretofore. In proof of this see No. 12, where part of a great Serpent is seen, perhaps "Vasoky," produced by Krishna when the lives of himself, herdsmen, and herds were threatened by a foe. They are seen entering the monster's tutelary maw, and bear a striking resemblance to No. 13, in which, however, it is the great dragon the Devil, who is swallowing a crowd of sinners, and draws them within "the jaws of Hell." The original is on the ceiling of the Baptistry at Siena, a work of the 14th or 15th century. (See Waring's "Arts, &c., in Central Italy.")

PLATE LII.

No. 1. Representation of the Hindû Cosmogony, or three worlds resting on a tortoise supported and enclosed by a serpent. (This and the remaining Indian subjects are taken from Moor's "Hindû Pantheon.")

No. 2. Serpent and Rays, containing the sacred word "Aum," placed above the throne of Ganesa, the Indian god of Prudence.

No. 3. Portion of a representation of the Scandinavian Cosmogony, showing the tree Ygydrasill and the Serpent Jörmungand enclosing the Earth. (Mallet.)

No. 4. Vishnu reposing in contemplation, beneath the waters, on the sea of milk, guarded by the great Serpent Adishesha, and watched by his wife Lakshmi; from his body springs a Lotus with an emblematic Figure.

No. 5. Bhairava, an Avatar of Siva, seated on Sessa, an emblem of the hundred-headed Serpent.

No. 6. Krishna victorious over the Serpent Kaliya. (From a Bronze.)

No. 7. Upper portion of Mahadeva (Siva), from a picture representing him and Parvati his "sacti" or consort. He is entwined with Serpents, and his head surrounded by a "glory" or *nimbus*.

REMARKS.

What a conspicuous part the Serpent plays in the myths of the Hindûs, may be judged of from the following examples. As we have before observed, he is mostly tutelary, and in some cases represents, as in Egypt, the supreme divinity, or Brahm, or endless time, as in Nos. 1 and 2. The resemblance between the Indian and Scandinavian cosmogonies is to be seen in the three worlds, represented in No. 1 by three discs supported by elephants resting on a tortoise, the emblem of Vishnu (water), and surrounded by a stepped tower crowned with a sun, the whole being encircled by a Serpent with his tail in his mouth. In No. 3, we have the three worlds of sea, earth, and air, with the sacred ash and the Sun, also encircled by a Serpent, beyond and around which, is a belt of snowy mountains or icebergs, the whole being enclosed within an egg. This Scandinavian Serpent, Jörmungand, dwells in Midgard, the middle guard, or ward, and seems fitly to apply to the sea, which occupies the space between the outer belt and central earth. The other "gards" being, "Asgard," the ward of the Asar or gods, and "Utgard," or outer, or perhaps under ward, beneath the earth, the abode of the giants and the evil spirit Loki, who begat the Serpent, his other children being Fenric, the wolf, and Hel or Hela, Death. In No. 4, the protecting and divine character of the Serpent with several heads, (in place of the proper number, one hundred), is evident, and we should add that his consort Lakshmi has usually the title of Kamala or lotus-bearing, the lotus being an emblem of fecundity. Siva (the Sun), many-armed, (See Nos. 24 and 25, Plate XLI.), tiara on head, and *trisul* in hand, sits enthroned beneath the tutelary Serpent or Sesha, probably the anta-sesha emblem of eternity. In No. 6, Krishna places his foot on the evil Serpent Kaliya, on a pedestal supported by Siva's emblem, the *trisul* of mysterious import. Mahadeva, an incarnation of Siva, is seen in No. 7, with a Serpent twined, turban-like, round his head, a Serpent is coiled round his neck, Serpents spring from beneath his arms, and smaller Serpents form bracelets round them, a circular glory of rays encompasses his head, from the top of which springs the fountain of life (?). Thus we find the Serpent regarded as a good and bad spirit at various times, in the Hindû as in other mythologies, and also as emblematic merely. There can be little doubt, however, that among the Hindûs, as probably among other nations, where the Serpent tribe obtained such dimensions, and were of such a powerful and poisonous nature as to prove a formidable enemy to man, the Serpent was regarded with terror and reverential awe, and was actually propitiated and worshipped. This tendency to deprecate any evil power still exists, and, from the accounts of various travellers, it would appear that a certain form of Serpent worship still exists in particular parts of India; nor is this to be wondered at, when we know how superstitious the Hindûs are, the number of deaths from Serpent bites, and that they have in their wretched Pantheon a presiding deity of the small-pox, whom they "specialise" under the name of "Marta," and whose favour they implore, or whose anger they deprecate. As regards the illustrations of Hindû mythology we have given from Moor's valuable work, it should be added that they all appear to be taken from comparatively modern works, such as pictures and bronzes executed within the last 300 years, apparently at the earliest. That the Serpent may have been worshipped at times, or propitiated as the emblem of the evil one, is possible; but we have

shown that it was regarded rather as a symbol of Power, Wisdom, and Life, than as an actual deity. As regards its connection with tree worship, there is probably about as much connection between them as there is between Bel and the Dragon, which people usually take to be the name of one story, but which relates to two distinct fables, only connected by the person who plays the chief part in them.

PLATE LIII.

- No. 1. Assyrian Bronze Knife or Scraper. (British Museum, J. B. W.)
- No. 2. Bronze Knife, from Tel-Sifr, Assyria. (Ditto.)
- No. 3. An Etruscan Bronze Knife. (Ditto.)
- No. 4. Bronze Knife, found in a Stone Cist, probably Umbrian, near Albano, Rome. (Wylie, "Archæologia," vol. xlii.)
- No. 5. Bronze Knife, found at Marino, Central Italy. (Pigorini, "Archæologia," 1868.)
- No. 6. Bronze Knife, one-half full size, found in a lake dwelling, Moringen, Switzerland. (Keller.)
- No. 7. Bronze Knife, one-third full size, found in a tumulus, Côte d'Or, France. ("Revue Archéologique.")
- No. 8. Bronze Knife, found in Bohemia. (Wogel.)
- No. 9. Bronze Knife, found in Denmark. (Worsæe.)
- No. 10. Bronze Knife, from Halstatt, Upper Austria. (Von Sacken.)
- No. 11. Iron Knife, from an Anglo-Saxon grave, Long Whittenham, Berks, actual size. ("Archæologia," vol. xxxviii.)
- No. 12. An Iron Knife, Anglo-Saxon. (Roach Smith.)
- No. 13. A Knife, from Switzerland.
- No. 14. An Iron Knife, 15 centimètres long, found in a Gallo-Frankish grave, at Ouville, Normandy, probably of the 7th century. (Cochet.)

REMARKS.

The frequency with which this curved form of knife occurs in Assyria, Greece, Italy, and Central, Northern, and Western Europe, points out to a constant intercourse or common fashion to one and all, derived, apparently, originally from Assyria, and retained especially by the French to this day, by whom this curved form is constantly affected for knife-blades and bayonets. We have sought in vain among the remains of ancient Egypt for an example of the kind, whilst in Assyria it appears to have been common. It is a characteristic form of what has been called the Bronze age in Europe. The form affected by the Franco-German, Gallo-Frankish, and Anglo-Saxon races, is seen in Nos. 11, 12, and 14, and another variety is given in No. 13, from Switzerland. In all these last, the forms common amongst ourselves at this day are seen, showing the preference in certain races of the useful before the beautiful, since, although it will be admitted that the Assyrian form is the most graceful, especially in its later development, it is clearly not so well adapted as the straight form for practical use.

PLATE LIV.

Nos. 1, 2, 3, and 4. Portions of Iron Swords, from a lake dwelling, (Marin), Lake Neufchatel, Switzerland. (Keller.)

No. 5. A Helmet, found in the Seine, formed externally of alternate bronze gilt and iron bands, ornamented with red enamel or vitreous paste. Now in the Louvre Museum. ("Revue Archéologique," 1862.)

No. 6. A Fibula, found at Brough Castle, Westmoreland. ("Proceedings of the Society of Antiquaries," 1858.)

No. 7. Reverse of Handle of a Bronze Spoon or Scoop, found at Weston, near Bath. ("Archæological Institute," 1869, No. 101.)

No. 8. Bronze Horse Gear, found at Torrs, Kirkcudbrightshire, N.B., greatest length $10\frac{1}{2}$ inches. ("Proceedings of Scottish Antiquaries," vol. vii., 1867-8.)

REMARKS.

Mr. Kemble and Mr. Franks both appear to be disposed to ascribe works characterised by the "trumpet" ornament, which they have called "late Celtic," as ranging from about 150 years B.C. to 100 years after. They also appear to consider them as almost purely British in style. That the first examples have been found in this kingdom, including Ireland, is undoubted, and the peculiar "trumpet" pattern became characteristic of Scoto-Irish metallic ornamental art. The general system of curves is shown in No. 7, found at Bath, the reverse of a handle to a bronze scoop, one of a pair, both being ornamented on the upper side with Solar emblems, and the scoop, as usual, pierced with a small hole at the side. For an excellent article on this peculiar style of scoop, and other objects of "Late Celtic Art," by Albert Way, see "The Journal of the Archæological Institute," No. ci., 1869. Its application in a *triquetrine* form on No. 6, was possibly to serve as an amulet (See Plates XLII., XLIII., &c.), and the highest form of its development is seen in No. 8, a very graceful piece of ornament, probably a *chamfrein*, or head-piece for a pony. So far, we might be disposed to allow that this beautiful object, and others of its class, might possibly be native work of the 1st century, including the fine shields in the British Museum, on one of which, by-the-by, the so-called boar resembles a greyhound rather than a boar, if, indeed, it resembles any animal at all. The oblong form of these shields, also, is not British, but Roman. The British shields, up to a comparatively late date, were circular, as still represented by the Gaelic "claymore." As regards Irish Art of this class, we know that it belongs, as a rule, to a much later period than the 1st century of our era, and extends even down to the 8th or 9th century, if not later. Nor was this style of ornament so completely British or Irish as generally supposed, of which, from among many examples found in Europe, we give No. 5, from France, which M. Viollet le Duc is inclined to ascribe to the time of Attila's invasion, circa A.D. 450. We would also draw attention to the fact that all the swords on which this ornament appears, are made of iron and have bronze sheaths, are long, straight, and tapering somewhat in form, holding a middle place between the longest bronze leaf-shaped swords, which are characteristic of the bronze period, and the strong, straight, well-tempered iron swords of our Teutonic invaders, to which the examples, Nos. 2 and 4, from Switzerland, seem allied. No. 4 is probably a late example, from the style of Art seen on it. Similar swords

and other remains, with early Gaulish coins, were found at Trefenau, near Berne, which Bonstetten ascribes to the 4th century of our era, although no Imperial coins appear to have been found, only some Gaulish ones, stated to be of a date anterior to our era. For other foreign examples characterised by somewhat similar ornament, see Plate XCIX., "Stone Monuments, Tumuli, and Ornament of Remote Ages," with text.

PLATE LV.

No. 1. A Pyramidal Earth Tumulus with Stone Basement, from the monuments of New Spain, Mexico, by Dupaix. (Kingsborough's "Antiquities of Mexico," vol. iv., part 2.)

No. 2. Pyramid of Chila, Mexico. (Squier, "Serpent Worship," p. 101.)

No. 3. Primitive Tomb, Acora, Peru. (Ditto.)

No. 4. Ancient Stone Circles, Sillustani, Peru. (Ditto.)

No. 5. Ruined "Chulpa" or Burial Tower, Ullulloma, Peru. (Ditto.)

No. 6. A Circular "Chulpa," at Sillustani. (Ditto.)

No. 7. View and Section of a Square "Chulpa," Escoma, Bolivia. (Ditto.)

No. 8. Hill Fortress of Quellemata, Bolivia, with "Chulpas," &c. (Ditto.)

REMARKS.

In No. 1 we meet, in Mexico, with the earthen tumulus and stone basement characteristic of the early ages of Greece and Italy (See "Stone Monuments, Tumuli, and Ornament of Remote Ages," Plate XXI.); and in No. 2 the Egyptian form of sepulchral monument; in neither case can we assign a specific date for their erection, but it is not pretended that they are of any great antiquity. They serve, however, to illustrate a subject full of interest, which has not yet been properly treated, *viz.*, the unmistakable influence of Egyptian, Assyrian, and even early Greek Art upon the monuments and ornamental remains of Mexico and the neighbouring Southern States. Mr. Squier says, that in the primitive tomb at Acora, Peru (No. 3), bodies were found in a crouching position with urns at their feet. Some of these tombs were circular, others square; but there appears to be no means of assigning any precise date for their erection. A different class of monument, also in Peru, is seen in No. 4, described as ancient stone circles; A, simple; B, surrounded with a stone platform and an inner groove large enough for a ship's cable. Mr. Squier says, that they are called by the Indians "Intihuatana," or "where the Sun is tied up;" and this would appear to imply that they are not of a sepulchral nature, but were used for some purpose in connection with Sun worship, which was in full vigour at the time of the Spaniards' arrival in the 16th century, both in Mexico and Peru. Some remarkable sepulchral remains in Bolivia, (*Olim*, Upper Peru,) are represented in Nos. 5, 6, 7, and 8. The "Chulpas" of the hill fortress at Quellemata, are formed of hewn stones set in tenacious clay; as a rule they have no entrances, and when opened were found to contain one skeleton each. At Ullulloma all the "Chulpas" had small openings, and contained each two or more skeletons. These "Chulpas"

present peculiarities in form, and sometimes in construction, which call to mind some archaic remains in Etruria, Sardinia, and the Balearic Isles, certain analogies, which, for the present we can do no more than point out; it is possible that such resemblances may be purely accidental; and yet, coupled with the unmistakeable effect of Egyptian, Assyrian, and Greek Art on other remains in Peru, and especially in Mexico, it is a fact "to make a note of." No great antiquity is claimed by the Peruvian Indians themselves, for their civilisation by Manco Capac and his spouse, *Mama* Ocollo, which, according to the Spanish writers, the Indians reckoned at about three centuries prior to Pizarro's arrival in A.D. 1531, or not earlier than the 13th century of our era; nor do the Mexican monuments claim any particular antiquity. The Azteks are described as a mere tribe in the latter half of the 12th century, and of the Toltecs, to whom they succeeded as the dominant race in Mexico, we have no authentic records; but there appears no reason whatever for supposing there ever was any immediate intercourse between ancient Egypt or Assyria and the American continent, and the remarkable resemblance between many of the Mexican monuments and much of its ornament, must have arisen from the traditional application of ancient Art, developed and modified through the course of centuries in its course through Asia, and its final arrival in Central America. This very interesting subject is one which we hope to see, in time, properly investigated and illustrated.

TITLE PAGE.

DESCRIPTION OF URNS.

No. 1, from Ialysos, Rhodes, date between 700 and 500 B.C., presented to the British Museum by J. Ruskin. This Urn is about 6 inches high, of a reddish colour, and remarkable for the *mammæ* which are used as ornaments. It appears to be the same class as Nos. 336 and 337, Plate XXV., and resembles No. 2 in the *mammæ* which ornament the body of the Urn.

No. 2, from Germany (British Museum), of a light reddish brown colour, about 5 inches high.

No. 3, about 10 inches high, is from Camirus, Rhodes, date from 700 to 500 B.C. The ornament is dark brown, on a cream colour body. The ibex here represented, and which occurs so frequently on other pieces from the same locality, is probably a national emblem. Between the forelegs of one of these animals is seen the *fylfot*, which is one of the chief ornaments found on archaic Greek ware, and which gradually disappears up to about 500 B.C., after which period, the eye ornament (symbolical of the All Seeing), takes its place; of Egyptian origin, as the emblem of Osiris, it appears to have been adopted by the Greeks, and to have spread thence, subsequently, over the continents of Asia and America, and the Pacific Ocean islands.

No. 4 is a dark coloured, ancient British Sepulchral Urn, about 20 inches high, stated to have been found in the coprolite beds at Felixstow, Suffolk. (British Museum.)

No. 5, a Sepulchral Urn, drab colour, about 6 inches high, found in a cist, together with some bone implements, at Cawdor Castle, N.B. Both these examples are remarkable for the zigzag or water symbol ornament round the body of the Urn. (British Museum.)

No. 6, a Sepulchral Urn, about 9 inches high, of a reddish tint, found in an early British tumulus on Lambourne Down, Berks. (British Museum.) All the lines are formed by punctures, and the circles are impressed. These circles probably relate to the Sun, as the zigzags to Water. The number of circles in each row on the neck of the Urn, is twelve; on the body, seven. For further confirmation of the circular planetary emblematic ornament, see numerous illustrations of incised stones and bone implements from early Irish graves, in "The Tomb of Ollamh Fodhla," by E. A. Conwell (Trim, County Meath, 1873). We need hardly say, however, that we attach no value to the usual dates of Irish chronology.

Although more than three years have elapsed since the accompanying series of Urns and Ornament was commenced, very little has been added to our knowledge of the subjects in question; and our interpretations, derived from the comparison of a great number of subjects, from widely separated localities, as to the prevalence of Sun and Planetary and Elemental

Nature Worship, seem to us conclusive. In the peculiar curved ornament of the early Celtic school especially, we meet with every variety of trochoidal curves, from the simple spiral of Archimedes to the most complicated planetary motions, no more remarkable examples of which can be found, perhaps, than in the series of small bronze scoops found throughout these isles, of which a few examples are given in Plates XXXVI. and LIV. As regards Solar Worship, M. Renan remarks ("Revue des Deux Mondes," October, 1863), "Avant que la religion arrivait à placer Dieu dans l'absolu, un seul culte fut raisonnable et scientifique, celui du Soleil." To which we would add, also, the worship of the reproductive powers of Nature. As regards Tree and Serpent Worship, we think they have been erroneously combined as one. It appears to us that they had nothing to do with each other, and were separate forms of worship. One, that of the beneficent genius or deity of the Tree, so useful and necessary to man, especially in the earlier ages of our race; the other, that of the maleficent power of a creature, mysterious and terrible, having its origin, probably, in Asia or Africa, and the worship of which, as a being causing an incredible number of deaths, is still not uncommon in both those continents.

As regards the *fylfot*, we consider its claim as the emblem of the Sky God, of Zeus and Thor, to be pretty well established. But we admit that it may have also, in some particular instances, have been used as emblematic of the Water Deity. It is curious, however, that, although we should have expected that deity to have been a special favourite with North German, Scandinavian, and the English sea-roving races, his name and power are seldom alluded to; and few, perhaps, have heard even of "Njord, the Neptune of the Northern Nations, who reigned over the sea and winds" (Mallet, p. 95); nor does his name appear in the list of those who are registered in our days of the week. It is curious that his daughter, Freya, corresponds with the Venus of the Greeks and Romans, also sprung from the sea, and she appears to have given her name to the Teutonic Friday in its various readings, as Venus did to the "Venerdi" of the Latin races. We would add that the *fylfot* has become rather a favourite device in modern decoration amongst us, and the ceiling of the refreshment room at Charing Cross is almost entirely covered with it, we need hardly say without any symbolic intention on the part of the designer.

Our labours are now at an end, and we have only to add our appreciation of the care bestowed on the drawing of the subjects by Mr. James McCulloch, who has executed forty-nine out of the fifty-five plates. In this volume, and in the "Stone Monuments, Tumuli, and Ornament of Remote Ages," we have sought to bring together and to compare various subjects, principally from an artistic point of view, and allowed our conclusions to carry their own evidence with them. One thing we can safely affirm, right or wrong as those conclusions may be: we have had but one object in our investigations, and that was to get at facts, and to get as near the truth as possible. We have no favourite theory, no pet fancies of our own to bias us one way or the other. And thus, contented in mind at having performed a duty involving the study of some years, without any other motive than this desire of knowledge—which should be the basis and motive of all students, for even the most learned are still but students—we bid farewell to our readers, and leave the subjects we have studied for the further investigation of our successors.

London, 1874.

SEPULCHRAL URNS,
FROM

PLATE 1.

Fig. 1.



Nimroud.

Fig. 2.



Terra Cotta Bottle from Assyria.
(British Museum.)

Fig. 3.



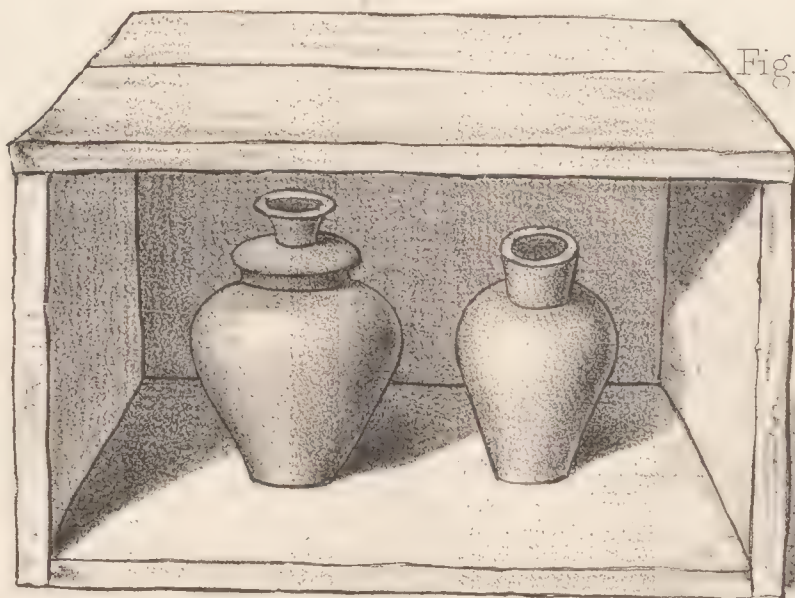
Sesto Calende,
Lombardy.

Fig. 4.



Sesto Calende.

Fig. 5.



Stone Kist and Urns. Sesto Calende.

Fig. 6.



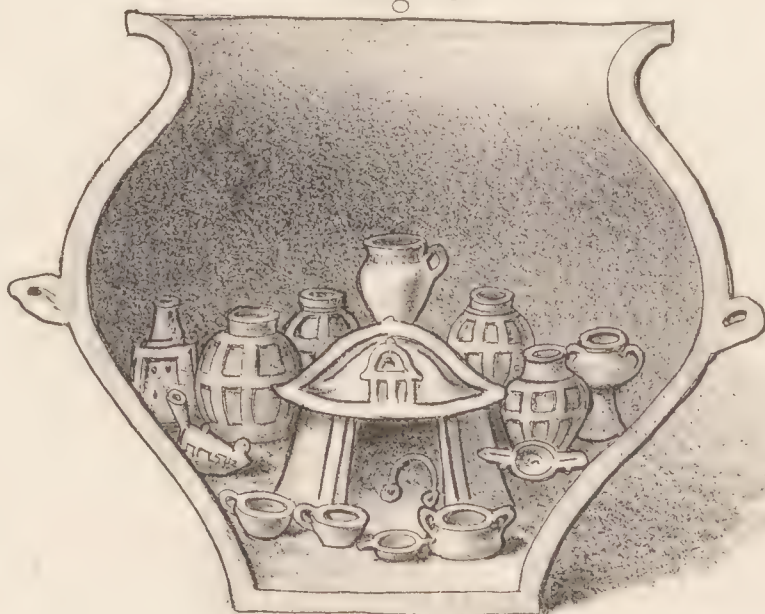
Fimon, near Vicenza.

Fig. 7.



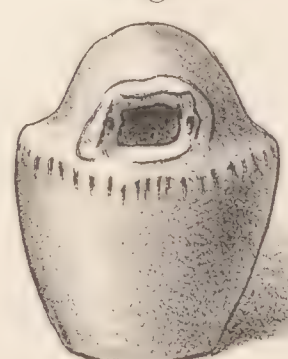
Germany.

Fig. 8.



The Alban Mount, near Rome.

Fig. 9.



Denmark.

Fig. 10.



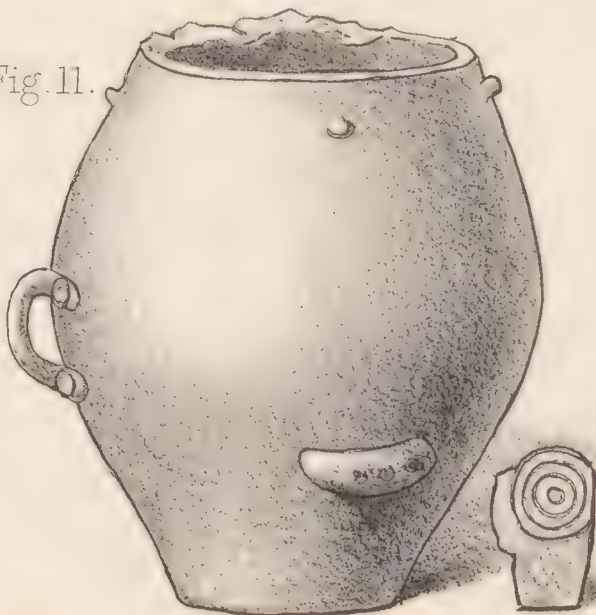
near Bologna.

Fig. 12.



Denmark.

Fig. 11.



Castille, Spain.

Fig. 11^a.







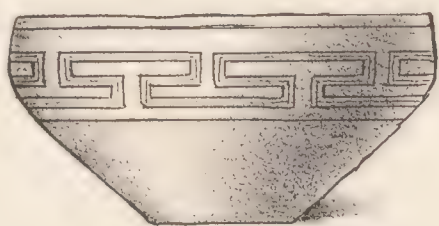
41. A lake dwelling. Switzerland.



42. Marino. Italy.



43. Lake Bourget, Savoy.



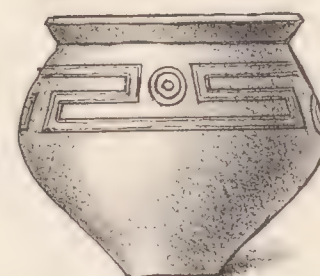
45. A lake dwelling. Switzerland.



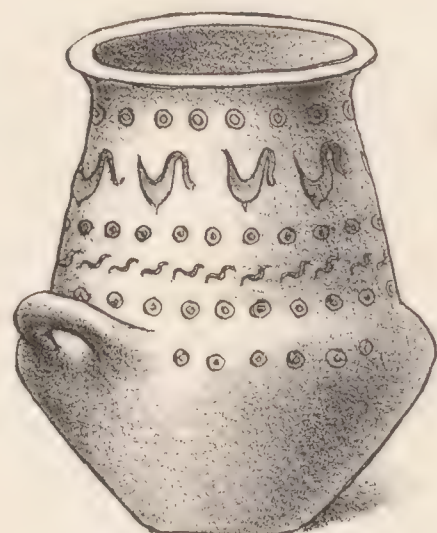
44. Switzerland.



46. Denmark.



47. Switzerland.



48. Bologna.



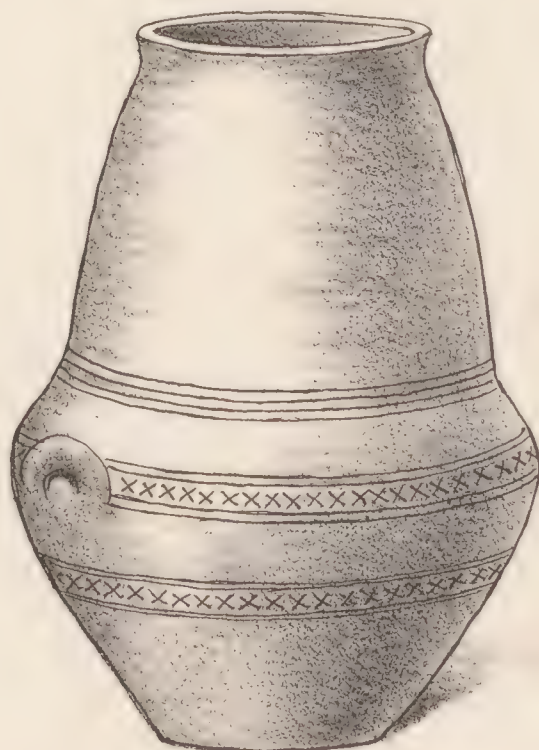
49. Marino. Italy.



50. England.



51. Italy. vatican museum.



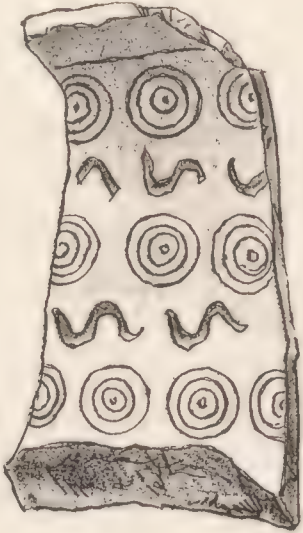
52. Bologna.



53. A lake dwelling. Switzerland.



54 Portions of urns.
Villanova. Italy.



55. Villanova.



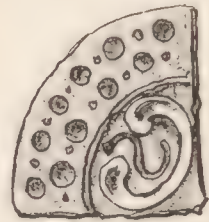
56. An Anglo Saxon fibula.



57. Frankish gold ornament.



59. Enamelled bronze plaque
England.



58. Portion of an
Anglo Saxon fibula.



61. Marino, Italy.



62. Anglo Saxon urn, Cambridgeshire.



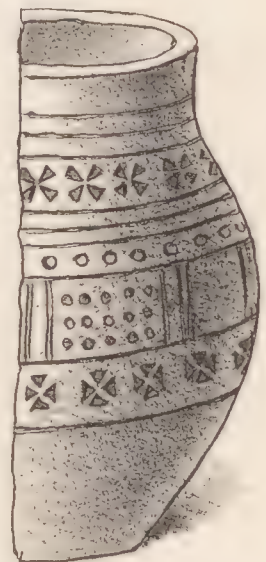
60. Part of a gold bracteate, Sweden.



63

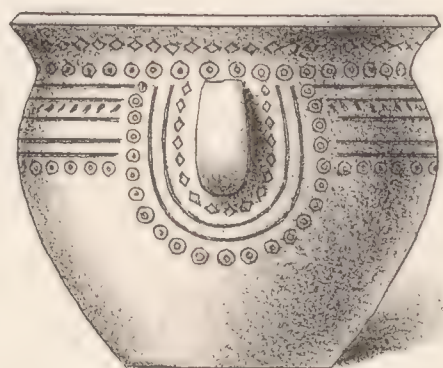


Anglo-Saxon urns. Derbyshire.



64

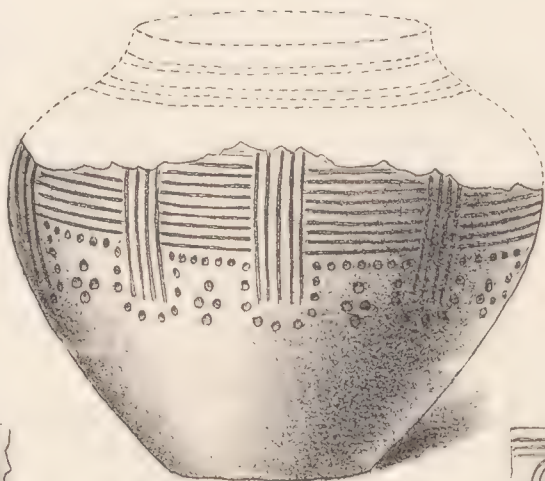




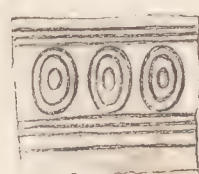
66. Switzerland.



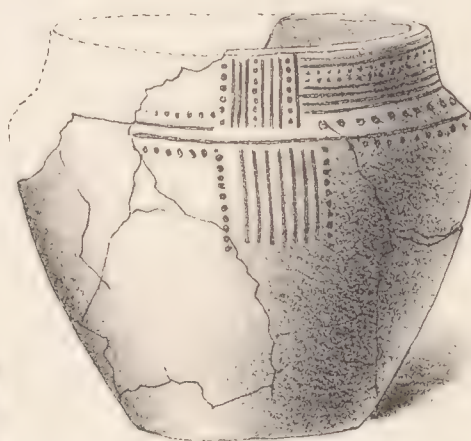
67^a



67. Oxfordshire.



68^a



68. Pau, S. France.



69. South Russia.



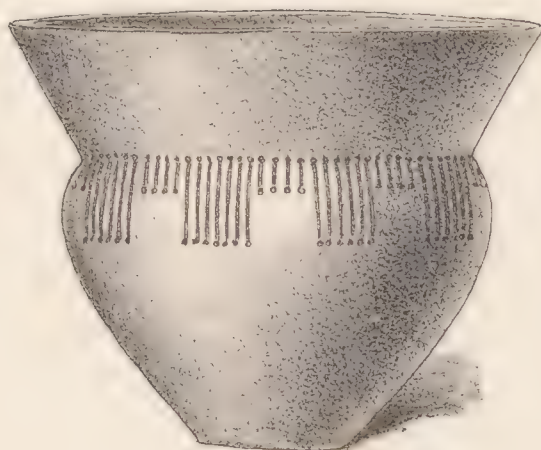
73. Mecklenburg.



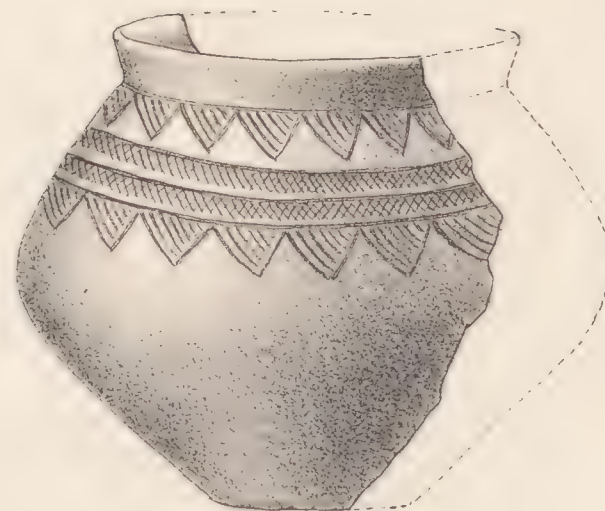
70. Switzerland.



71. Lombardy.



74. Mecklenburg.



72. Lombardy.



75



76

75. 76. North Germany.

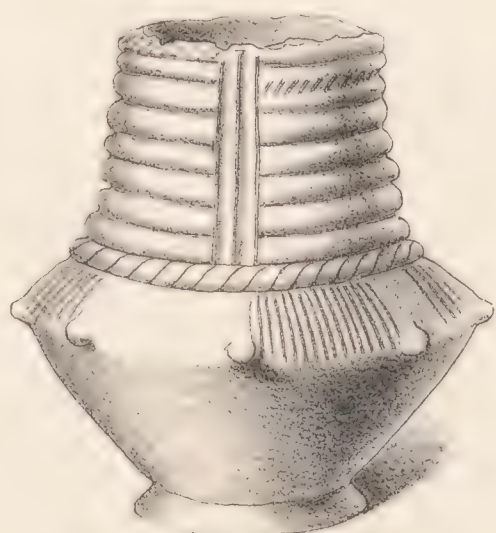


77. Switzerland.



SEPULCHRAL URNS, &c.
FROM

PLATE 6.

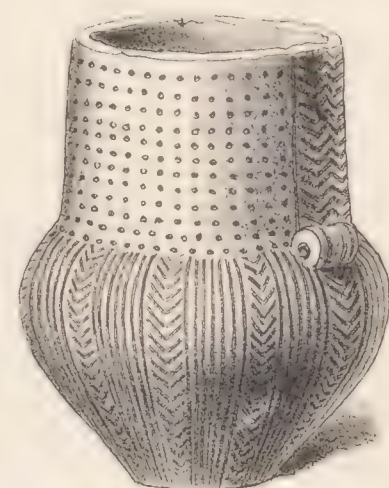


78. Nydam, Denmark.

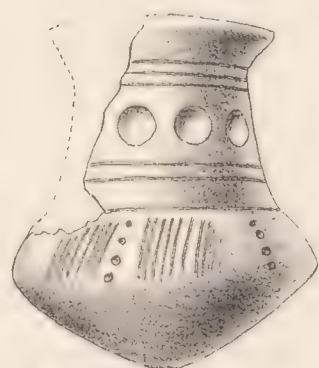


79. Thorsberg, Denmark.

79a on foot of urn.



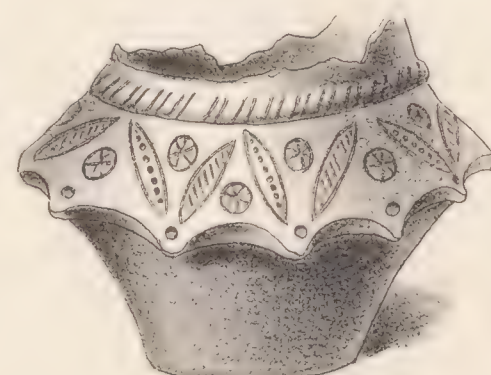
80. Denmark.



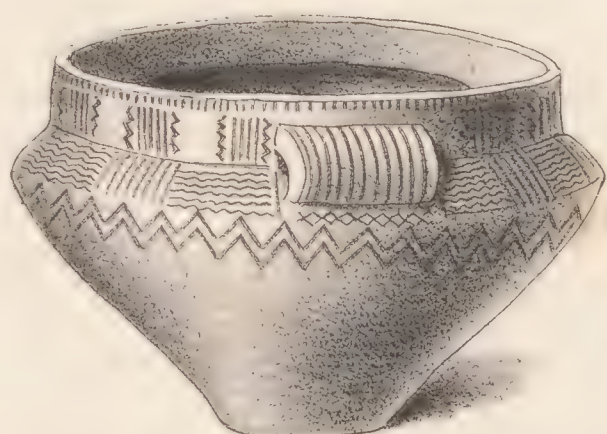
82. Denmark.



81. Denmark.



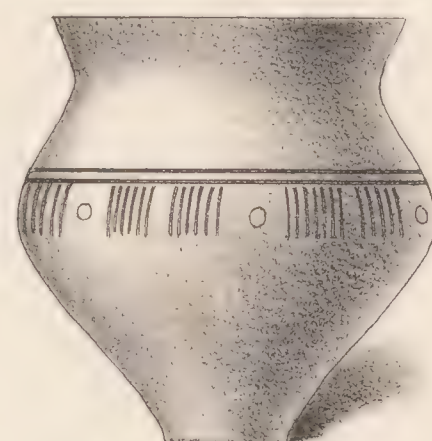
83. Denmark.



84. Denmark.



86. Assyria.



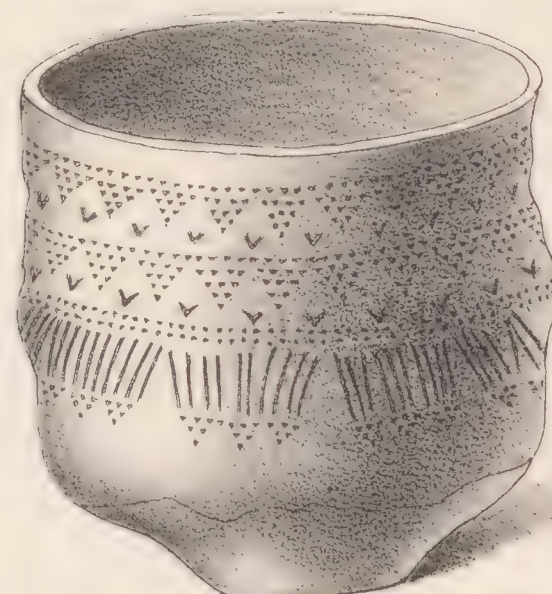
85. Switzerland.



87. N. Germany.



89. Isle of Wight.



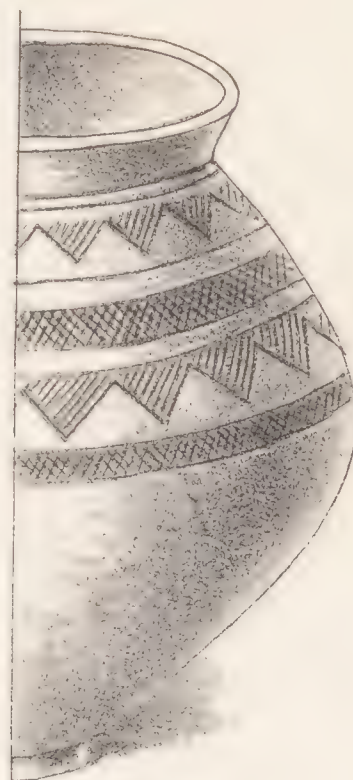
88. N. Germany.



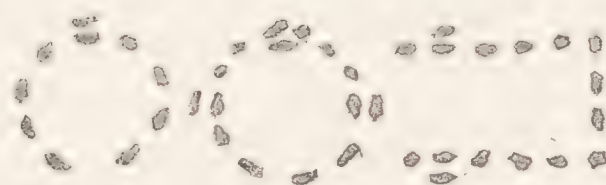
90. Lombardy.



93. Denmark.



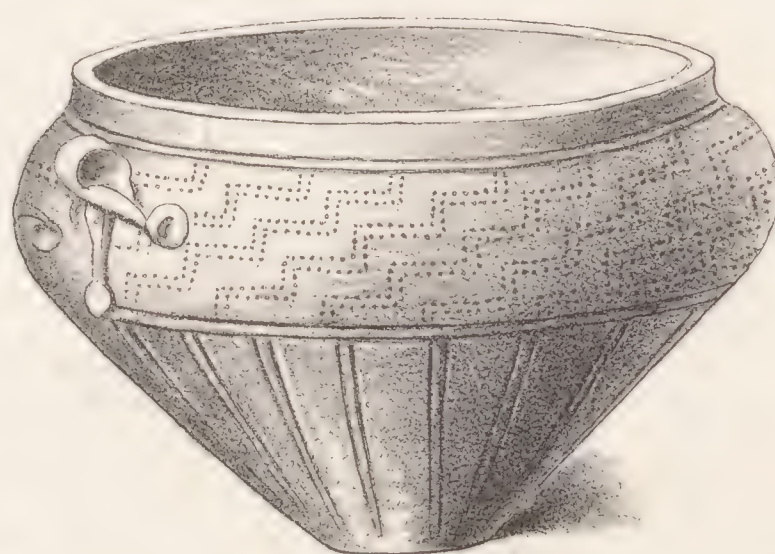
91. Lombardy.



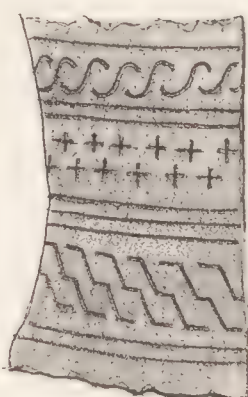
92. Stone marked graves where the
urns (90, 91) were found.



94. N. Germany.



95. N. Germany.



98. Central Italy.
(portion of an urn.)



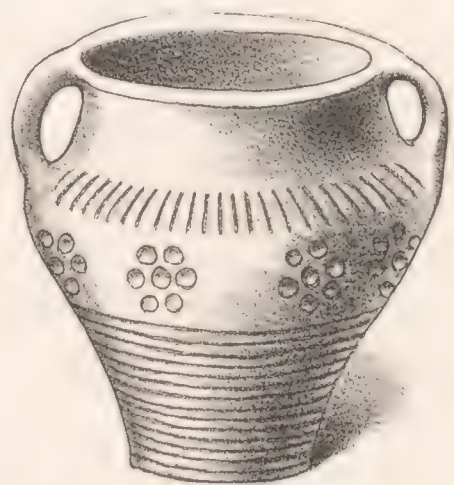
96. Denmark.



97. Denmark.

SEPULCHRAL URNS
FROM

PLATE 8.



99.



100.



101.

99.100.101. Central Italy.



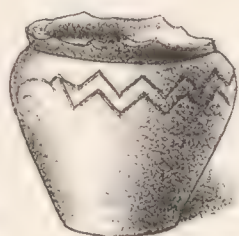
102. Italy.



105. Switzerland.



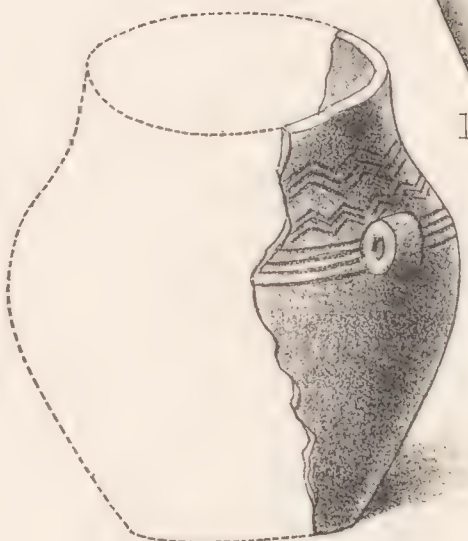
103. Italy.



104. Italy.



107. Germany.



108. England.



106. Switzerland.



109. Scotland.



110. N. Germany.



111. N. Germany.



112. Central Italy.





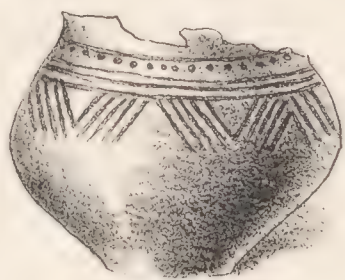
113. Germany.



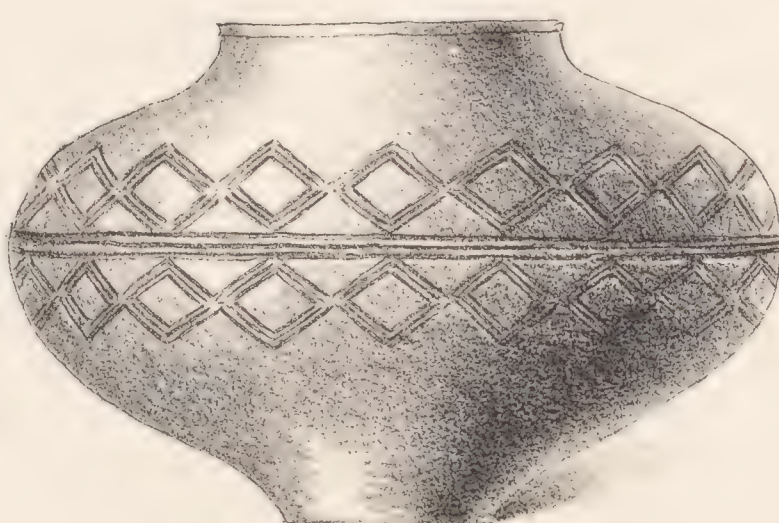
114. Switzerland.



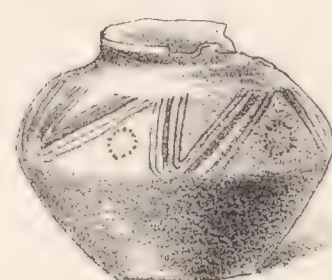
115. N. Germany.



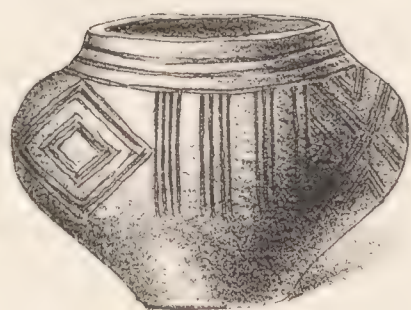
116. Switzerland.



117. Switzerland.



118. N. Germany.



119. Switzerland.



120. Switzerland.



123. Roman (British).



on foot
of urn.

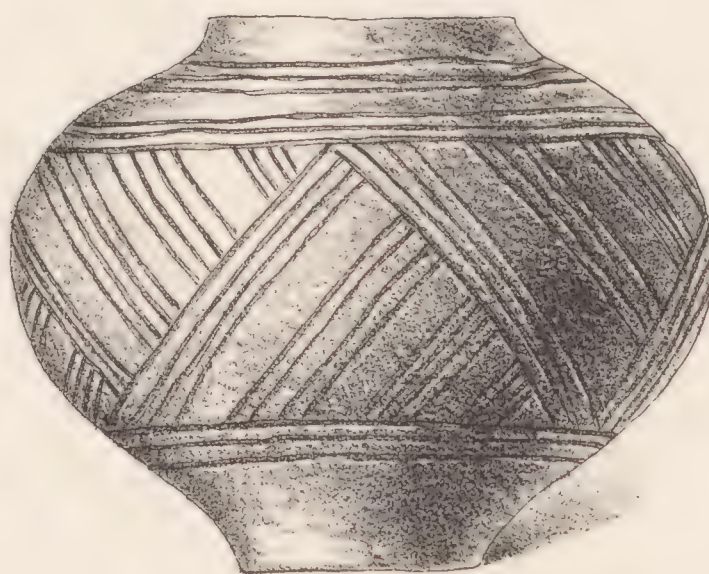
121. N. Germany.



122. N. England.



124. England.



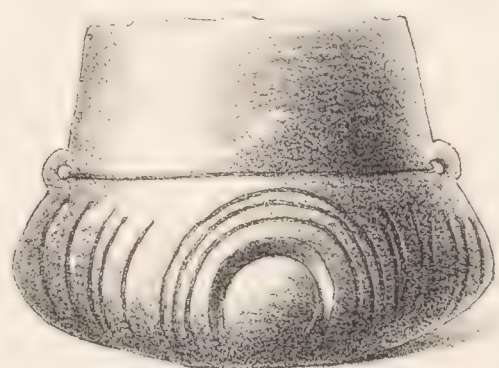
126. Switzerland.



125. England.

SEPULCHRAL URNS
FROM

PLATE 10.



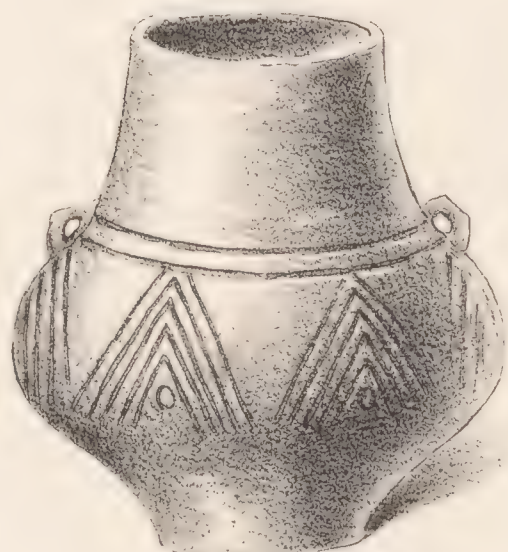
127. Bohemia.



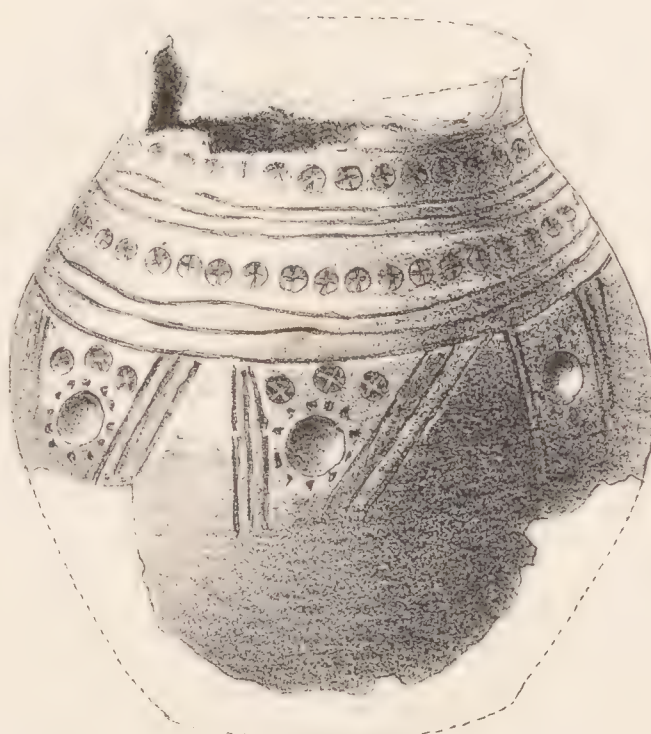
128. N. Germany.



129. N. Germany.



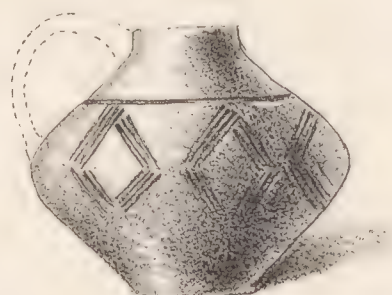
130. N. Germany.



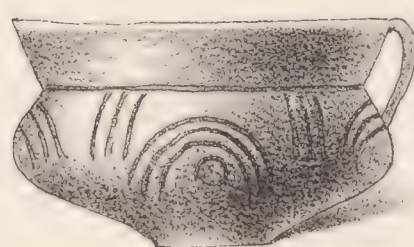
131. England.



132. N. Germany.

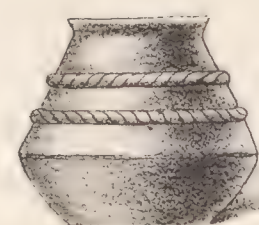


133.



134.

133. 134. 135. Bohemia.



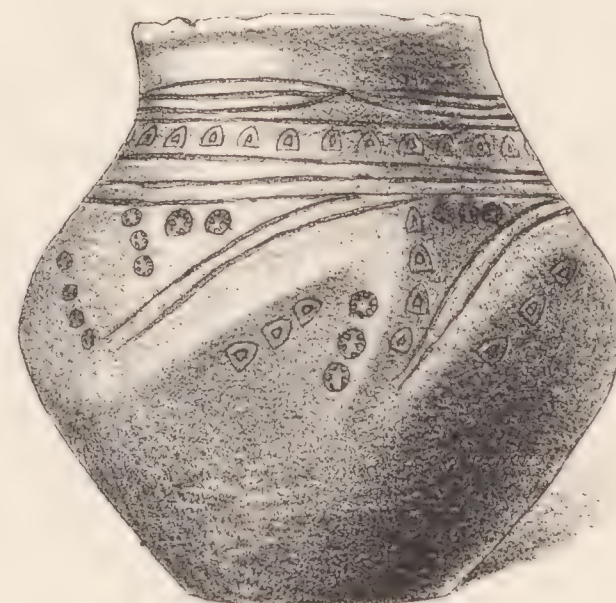
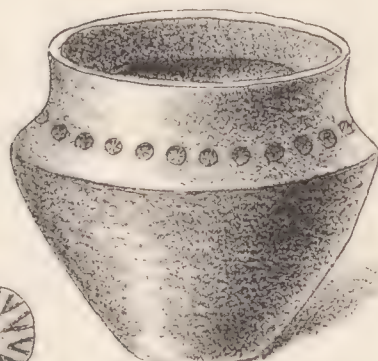
135.



136. England.



138. Germany.



137. England.



140. Lincolnshire.



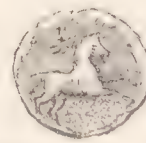
139. Greece.



141. Lincolnshire.



A. Gallo-Roman Coin.



B. Gallo-Roman Coin.



143. N. Germany.



142. N. Germany.



144. N. Germany.



145. Cambridgeshire.



146. Nottinghamshire.



147. Nottinghamshire.



149. Dorset.



148. N. Germany.

SEPULCHRAL URNS
FROM

PLATE 12.



150.——France——151.



152. France.



154.——France——155.



153. France.



A



B. Ornament on an urn.



156.



157.

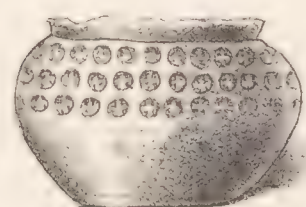


158.

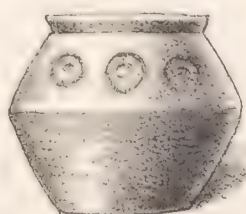


159.

France



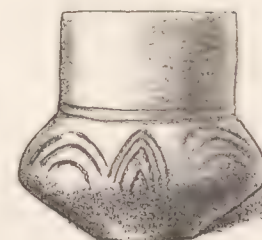
160. Germany.



161. Germany.



162. France.



163. Bohemia.



C. Ornament on 160.



D. Ornament on 161.



165. Roman (British).



164. France.



166. Germany.



167. Switzerland.



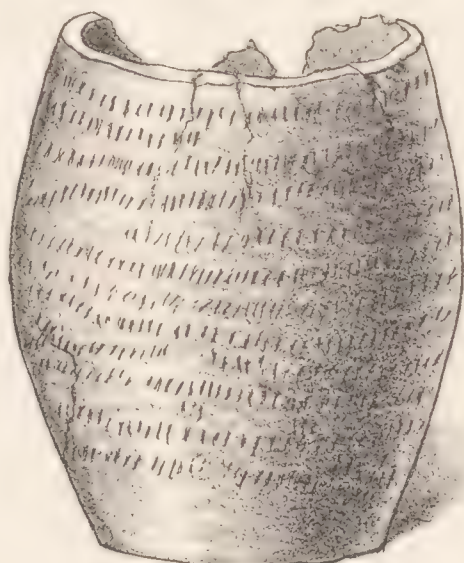
168.——France——169.



170. Roman (British).



171. Dorset.



172. S. France.



173. Dorset.



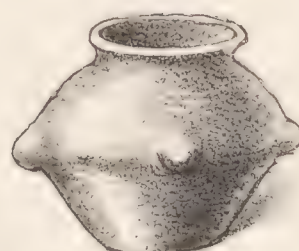
174.---Wilts---175.



176. Denmark.



A. Foot of 176.



177.-----N. Italy-----178.



179. Isle of Wight.



180. Guernsey



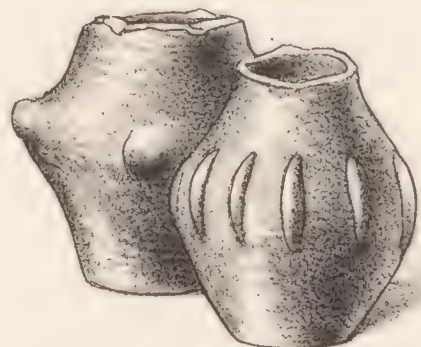
181. Isle of Purbeck. Dorset.



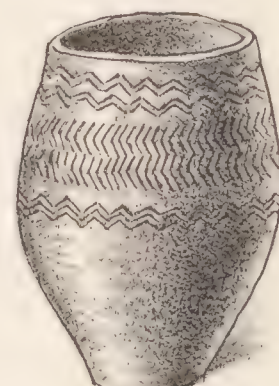
182. N. Italy.



183. Switzerland.



184. 185. Derbyshire.



186. - Guernsey-- 187.



189.-----Guernsey---190.



188. Denmark.



191. Guernsey-----192.



SEPULCHRAL URNS
FROM

PLATE 14.



193. Spain.



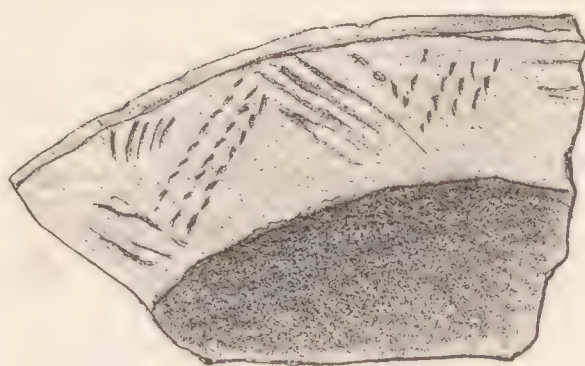
194. Piedmont.



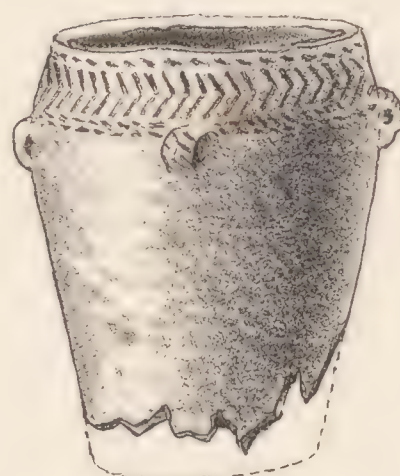
195. England.



196. Devon.



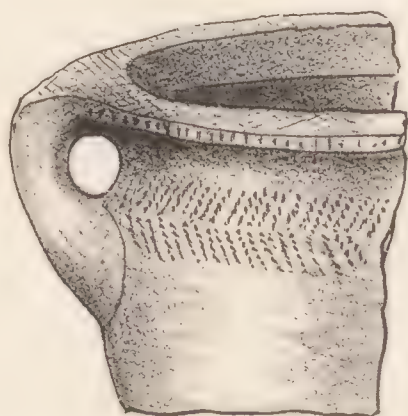
197. Rim of 196.



198. Cornwall.



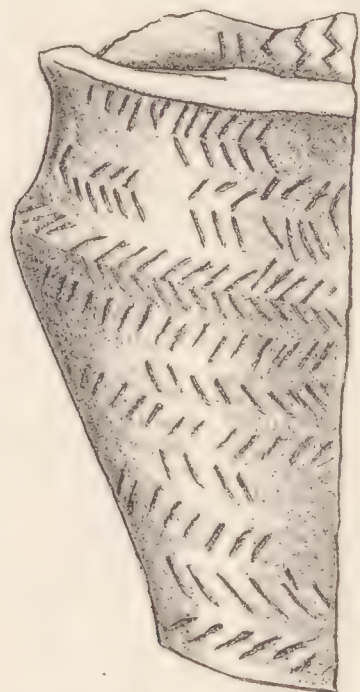
199. Ireland.



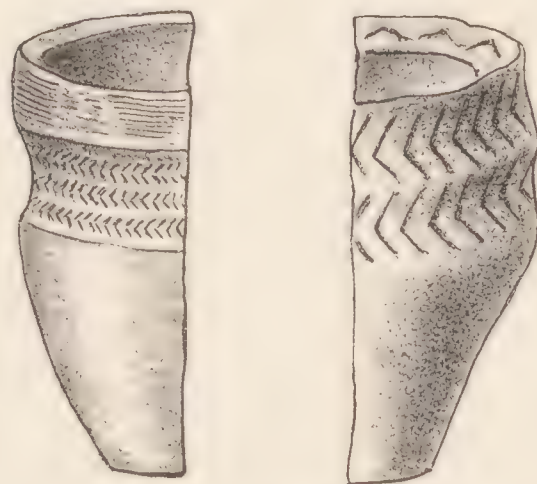
200. enlarged at A on 199.



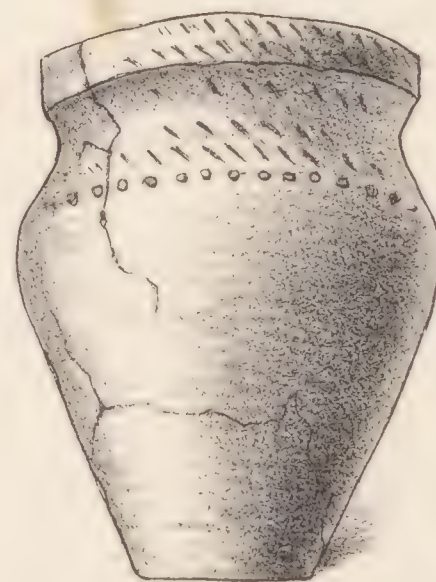
201. Cornwall.



202. Northumberland.



203. Dorsetshire. 204.

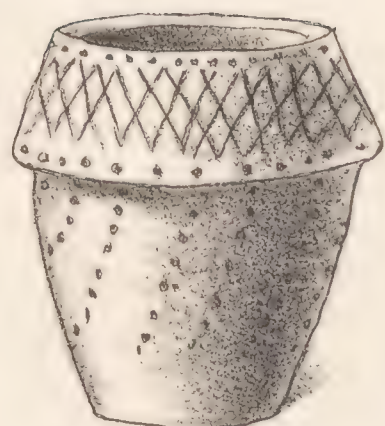


205. N. Wales.



SEPULCHRAL URNS
FROM

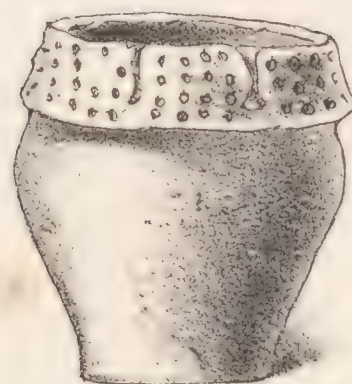
PLATE 15.



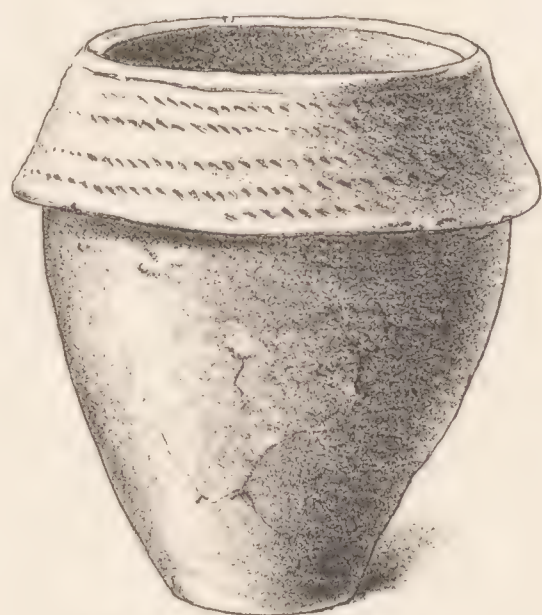
206. Yorkshire.



207. Dorset.



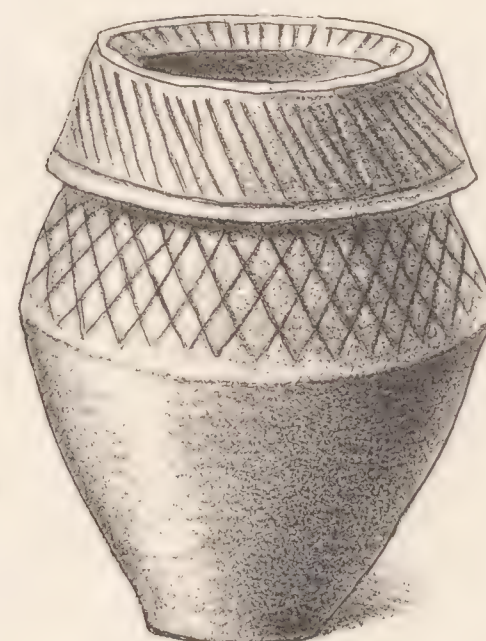
208 ---- Yorkshire ----- 209.



212. Cambridgeshire.



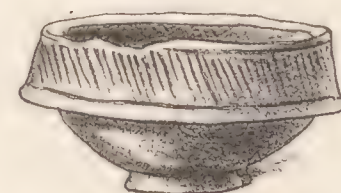
211. Dorset.



210. Derbyshire.



212^a. Cambridgeshire.



213. Roman. (Arezzo.)



214. Yorkshire ----- 215.



216. Wiltshire.



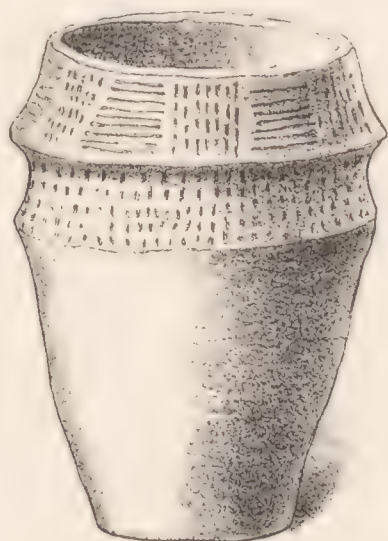
217. Dorset.

SEPULCHRAL URNS
FROM

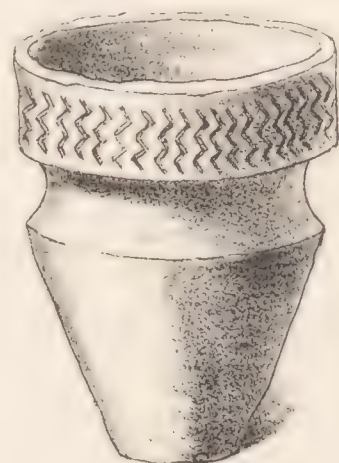
PLATE 16.



218. Lincolnshire.



219. Dorset.



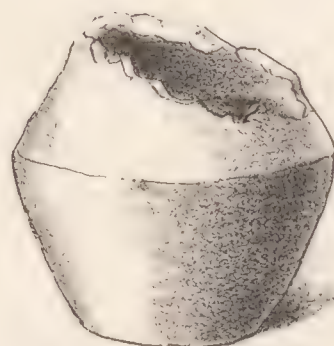
220. Cheshire.



221. Wales.



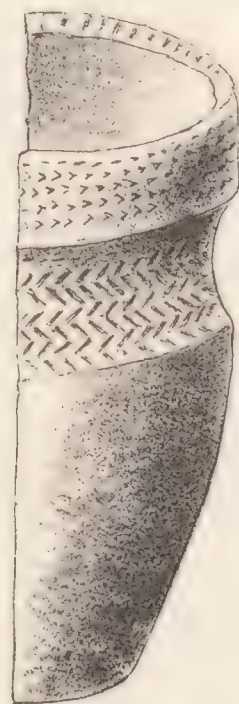
222.



223.



224.

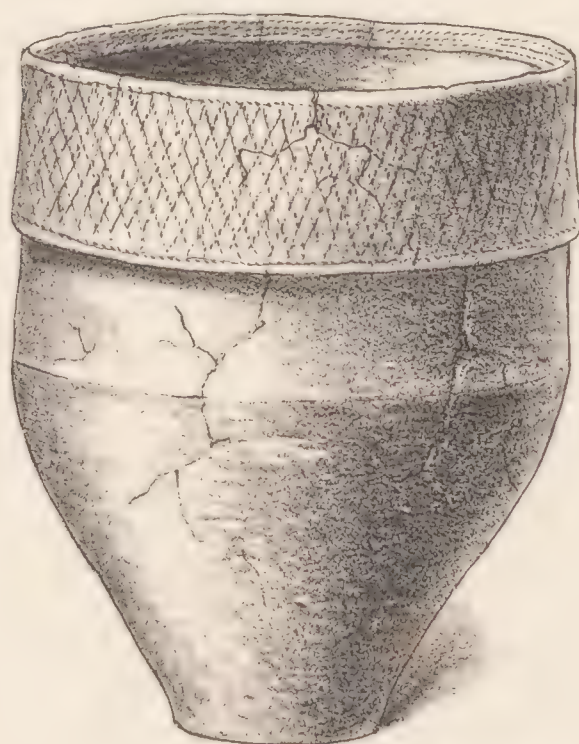


225. Dorset.

222-23-24. Surrey.



226. Staffordshire.

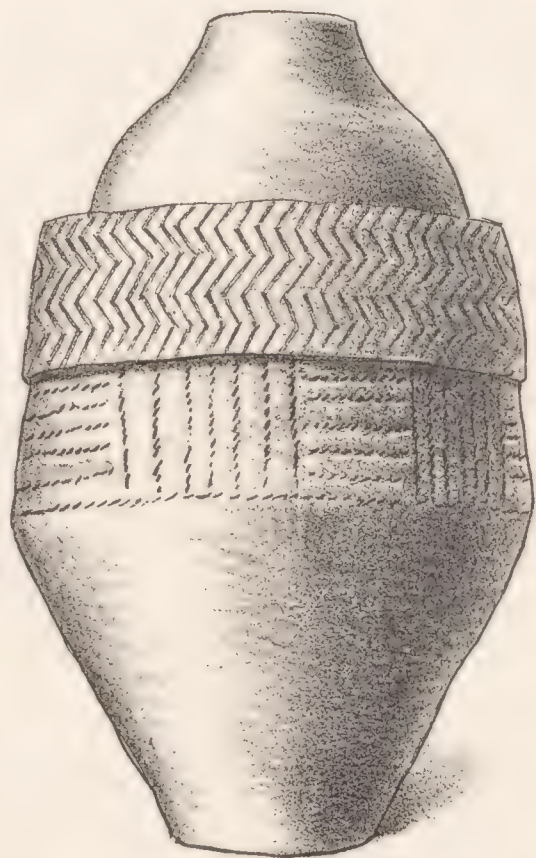


227. N. Wales.

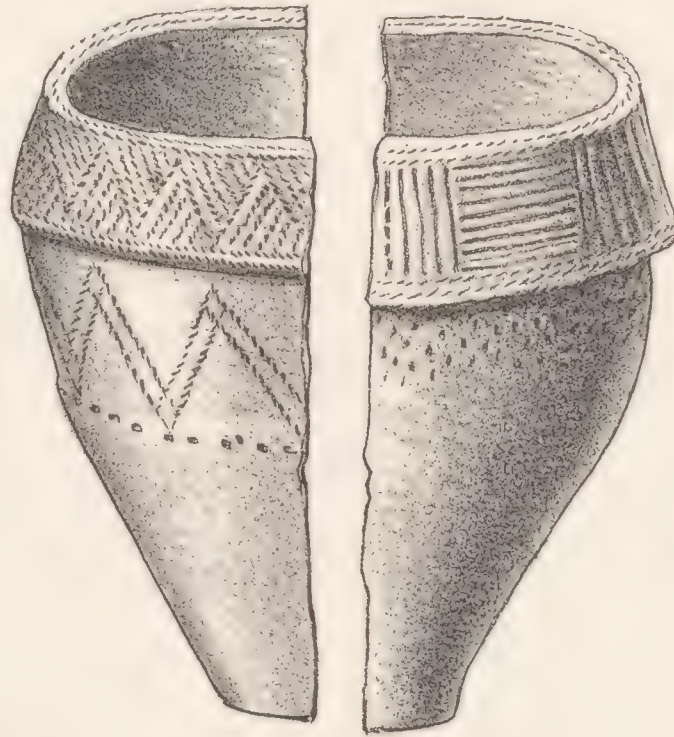


228.

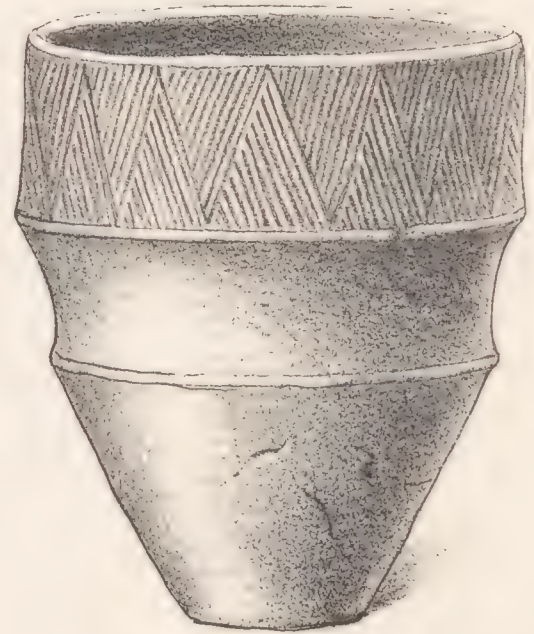




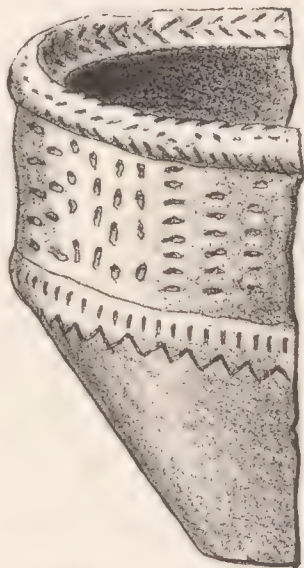
229. Lincolnshire.



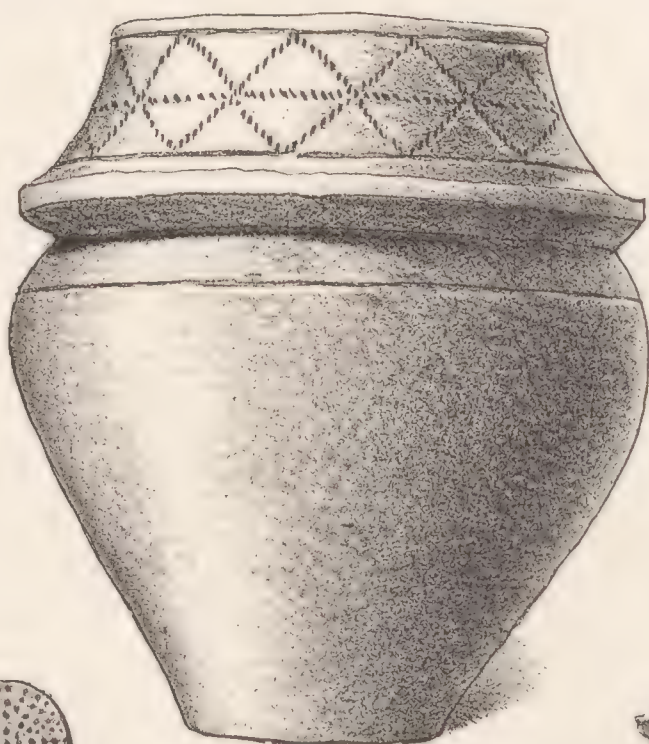
230. Yorkshire. 231.



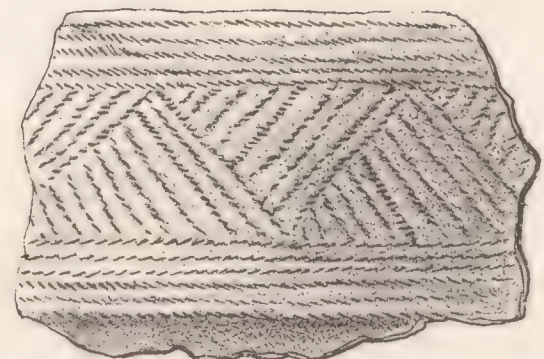
232. N. Wales.



233. Yorkshire.



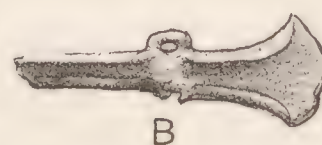
234. Isle of Wight.



235. Ornament on rim of urn at D.
from Lancashire.



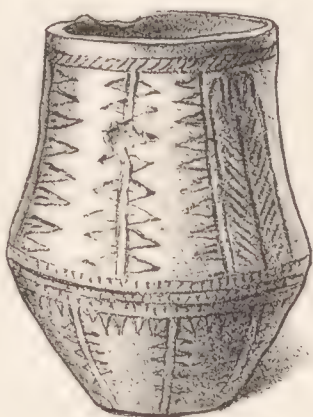
A
A on foot of N^o 237.



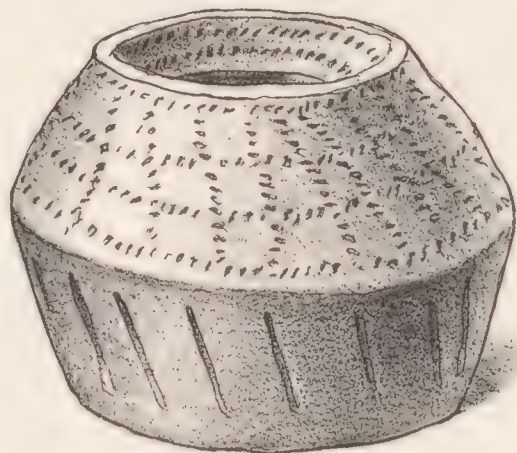
B
B. Bronze celt,
found with N^o 237.



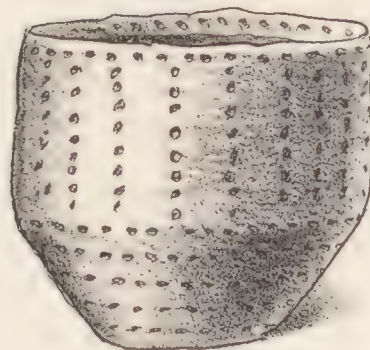
C
C. found with N^o 236.



238. Denmark.



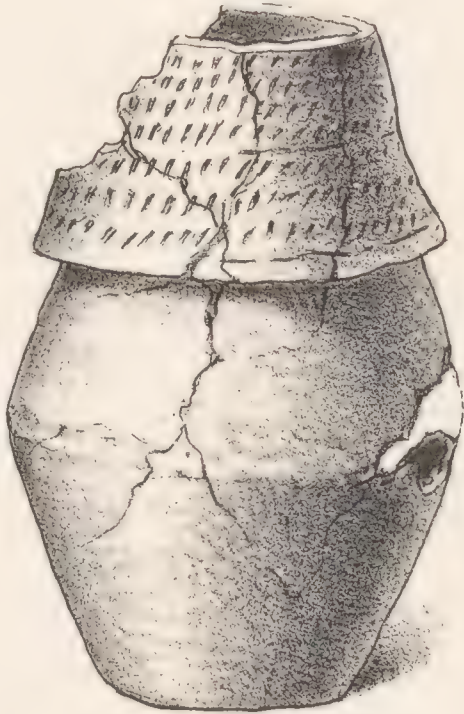
236. Sussex.



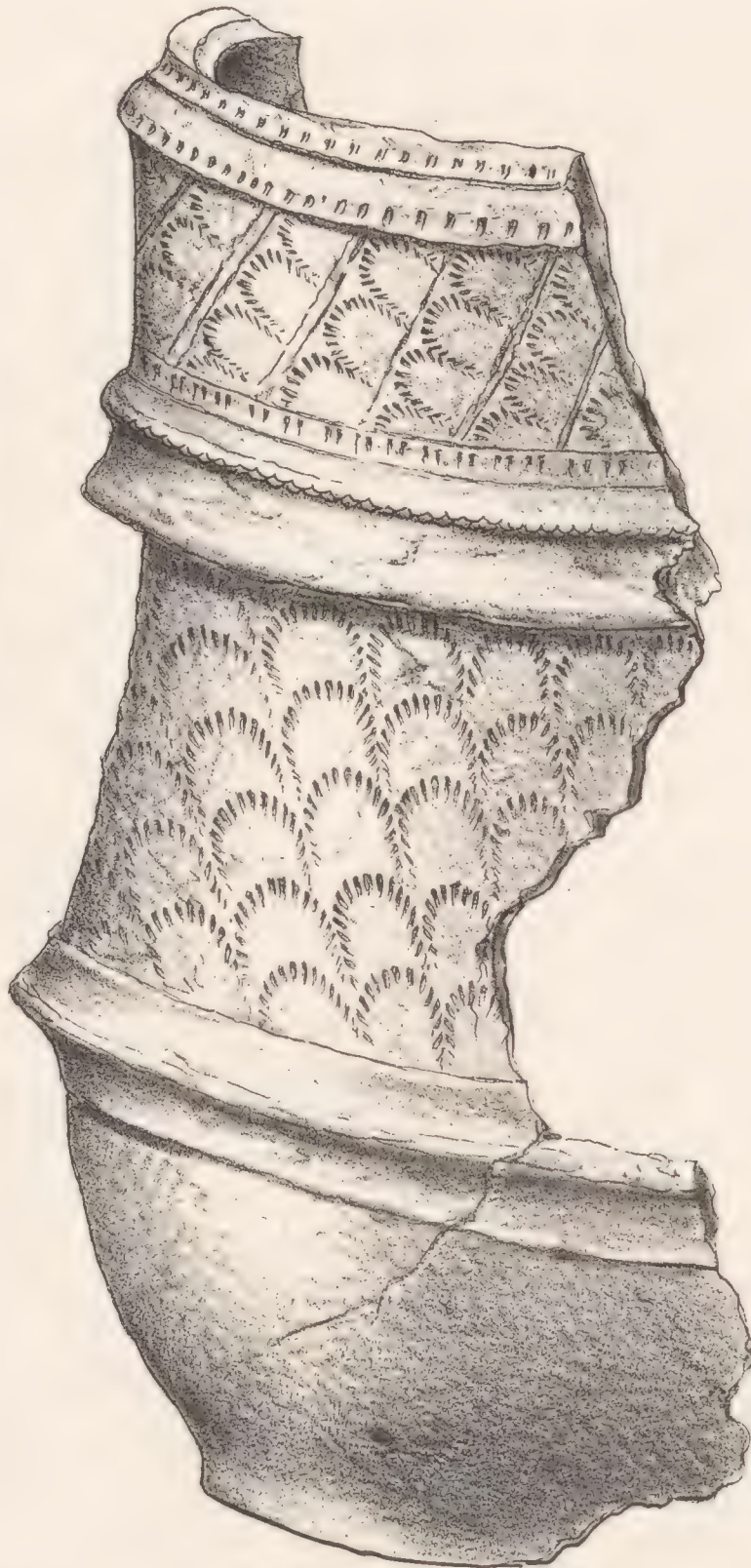
237. N. Wales.



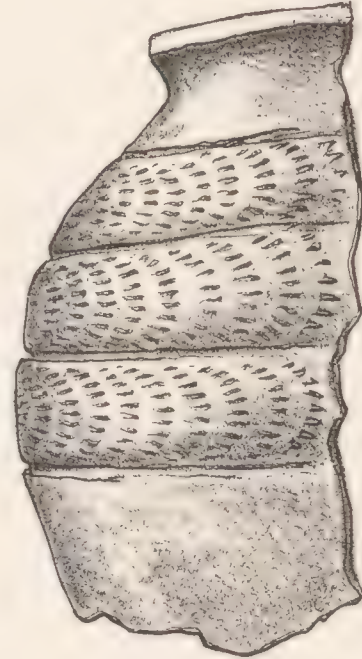
239. Denmark.



240. Wiltshire.



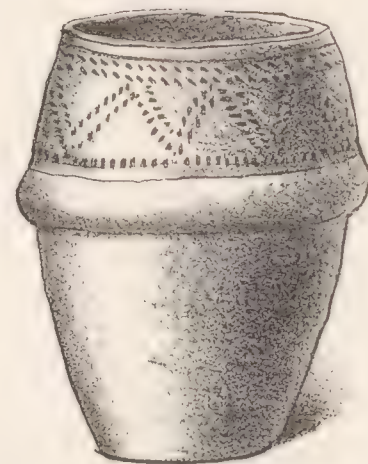
241. Wiltshire.



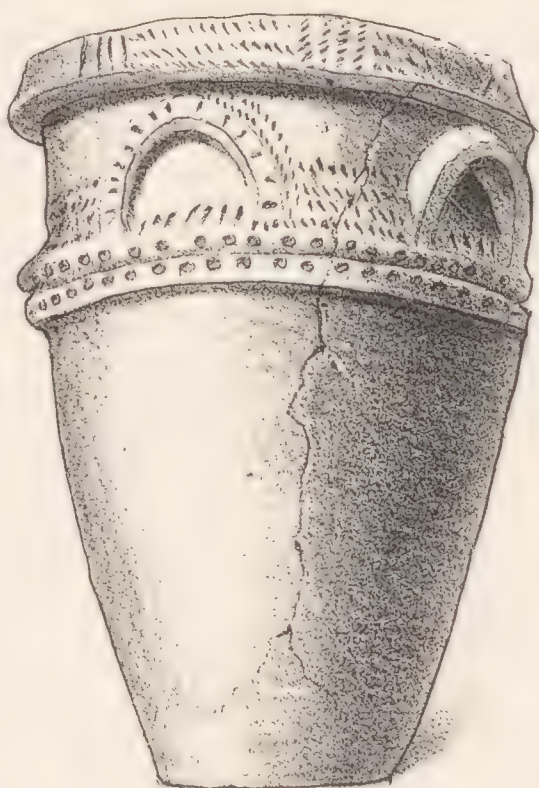
242. Switzerland.



243. Derbyshire.



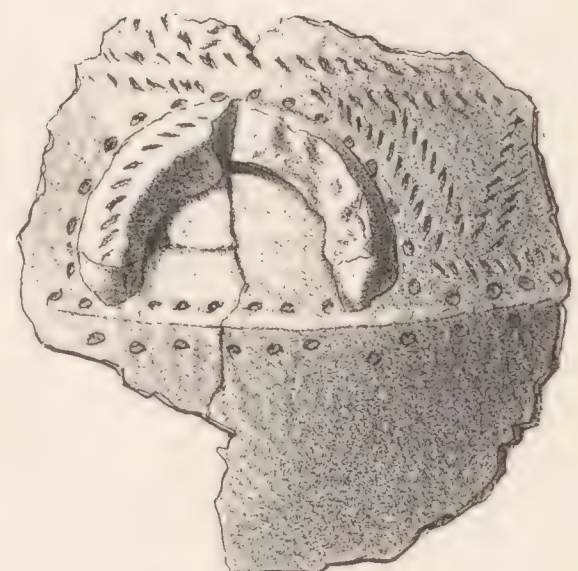
244. Ireland.



245. Dorset.



246. Staffordshire.



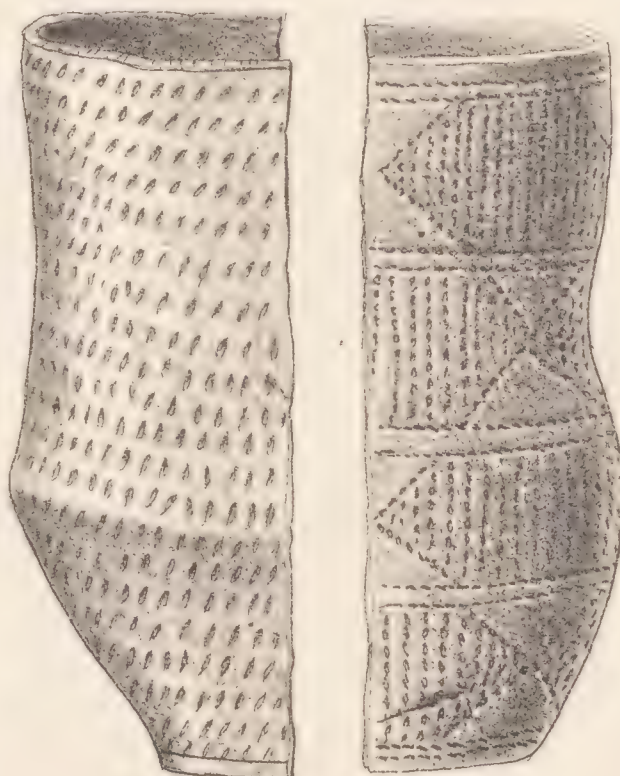
247. Cornwall.



A. Plan of the grave
in which 247 was found.



248. Wiltshire.



249. N. Wales. 250.



251. Dorset.



252. Brittany.



254. N. Wales.



253. Brittany.



255. Guernsey.



258. Scotland.



256. Wiltshire 257.



259. Scotland.





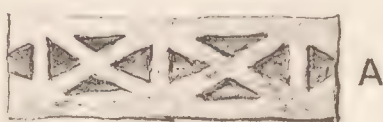
260. Yorkshire.



261. Derbyshire.



262. N. Wales.



A. Carved ornament on stone,
New Grange, Ireland.



263. Lincolnshire.



264. Wiltshire.



265—Wiltshire—266.



268. Cambridgeshire.



267. Scotland.



269. Yorkshire.





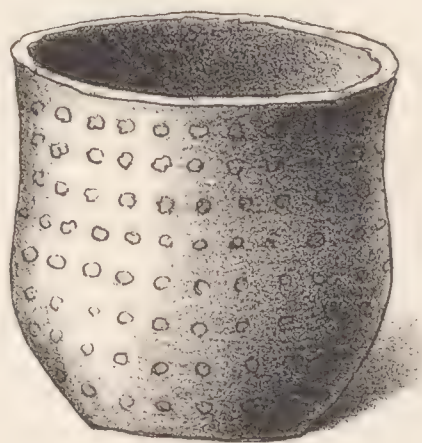
270. Scotland.



271. Scotland.



272. Bohemia.



273. Brittany.



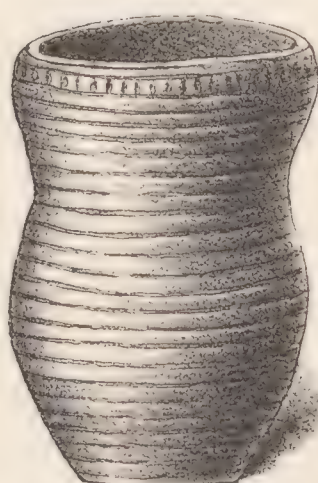
275. Berkshire.



274. Derbyshire.



276. Wilts. 277.



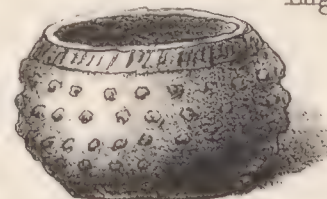
278. Devon.



279. A Norman Jug.



280. An Early English Jug.



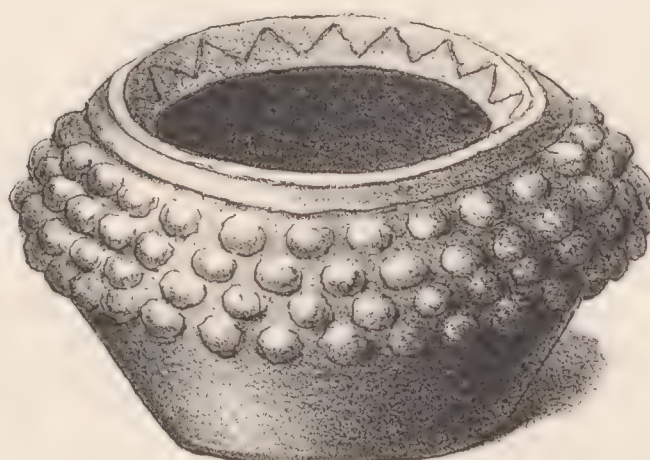
282. Wilts.



286. Roman British (London)



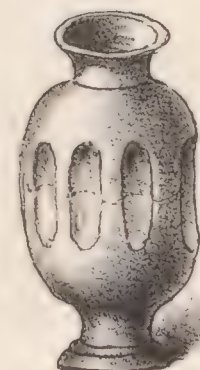
273. Castor. (Roman British)



281. Wilts.



284. Sussex.



285. Wilts.

SEPULCHRAL URNS
FROM

PLATE 22.



287. Scotland.



288. Ireland.



289. Ireland.



290. Ireland.



291. Ireland.



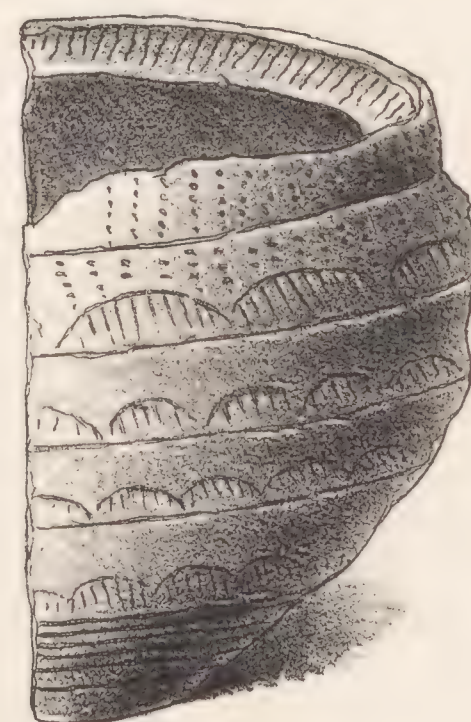
292. Scotland.



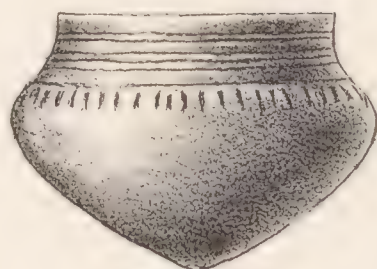
294. Ireland.



293. Wales.



295. Ireland.



296. Switzerland.



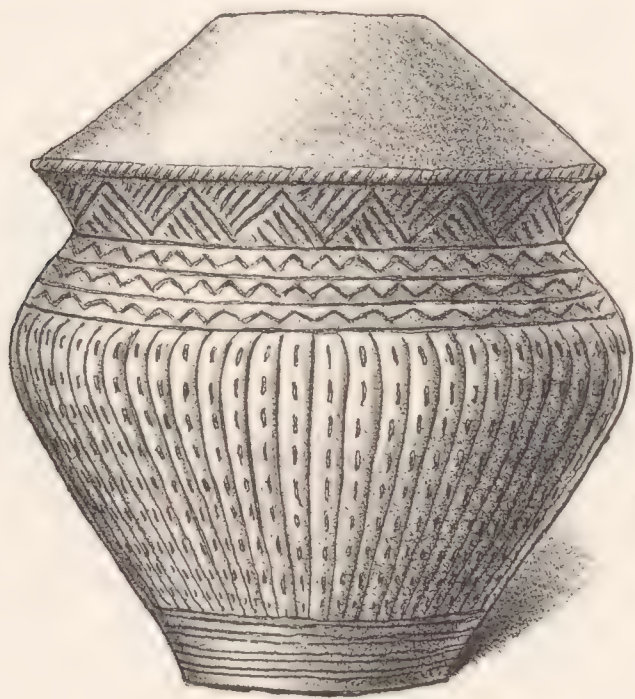
297. Ireland.



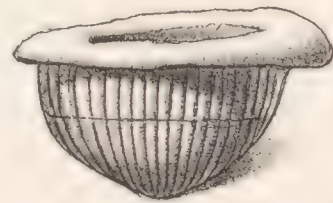
298. England.



300. Ireland.



299. Ireland.



301. Scotland.



302. Ireland.



303. Ireland.



305. Ireland.



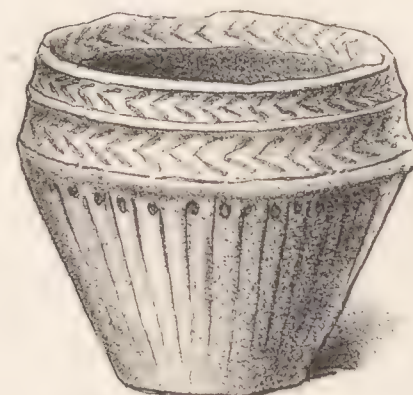
304. Ireland.



306. Dorset.



307. Dorset.



308. Scotland.



310. Ireland.



309. Wales.



311. Kent. (Roman British)





313. Wales.



312. Staffordshire.



314. Wales.



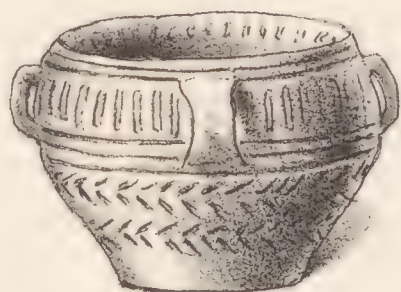
316. Berkshire.



315. Devon.



317. Wiltshire.



319. Staffordshire.



318. Wales.



320. Derbyshire.



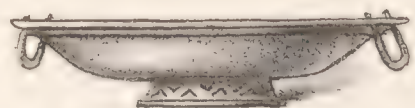
322. N. Germany.



321. Derbyshire.



323. Brittany.



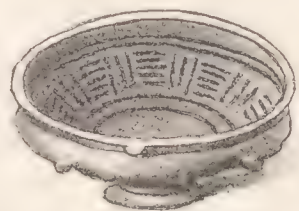
325. England.
(Anglo Saxon bronze.)



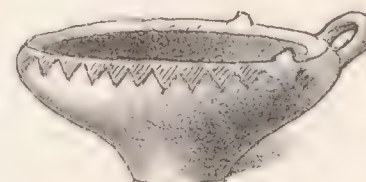
324. Italy.
(near Bologna)



326. Switzerland.



327. near Bologna.



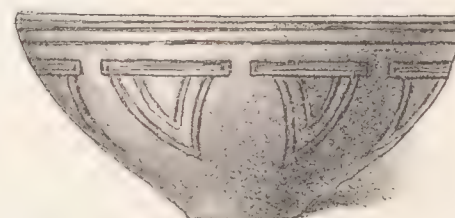
329. near Bologna.



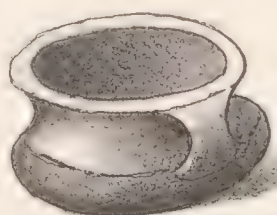
330. Denmark.



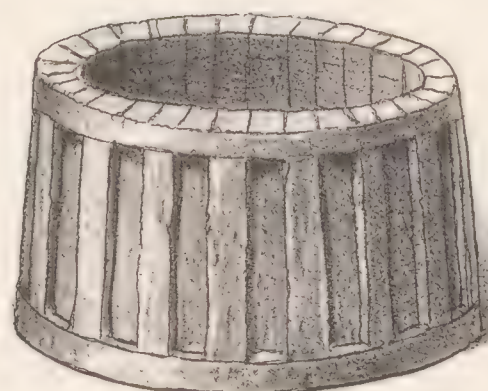
328. Wiltshire.



331. Switzerland.



332. near Bologna.



334. Wales.



333. Gibraltar.



336. Normandy.



337. Wiltshire.



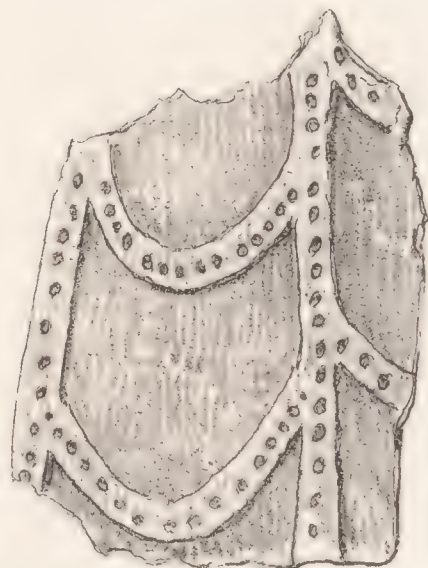
338. Yorkshire.



335. Lincolnshire.



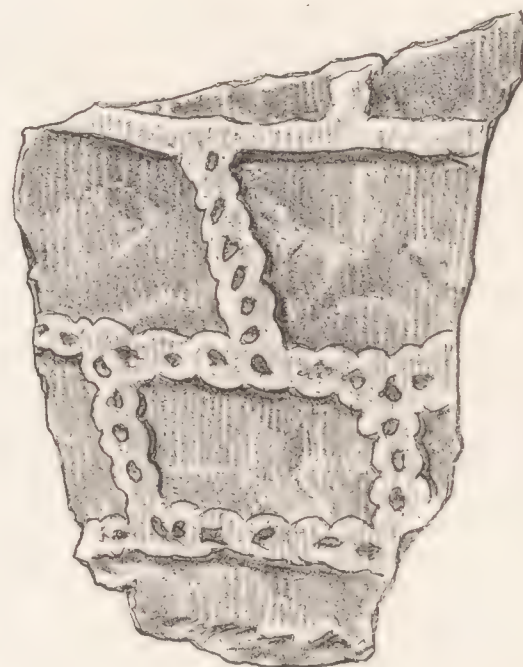
339. Hanover.



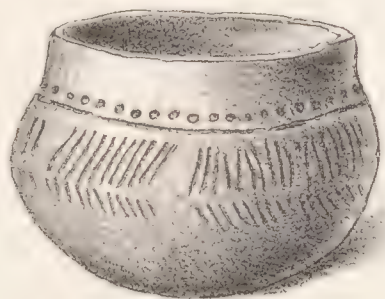
341. Castille.



340. S. Italy.



342. Lombardy.



344. Alsace.



343. Denmark.



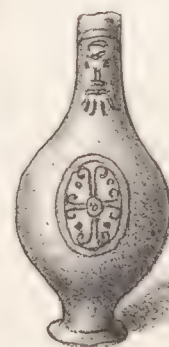
345. Germany.



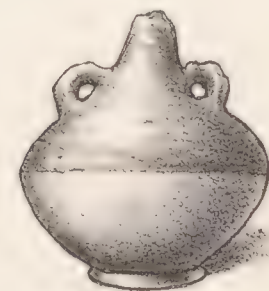
347.
England (Roman)



348. Armenia.



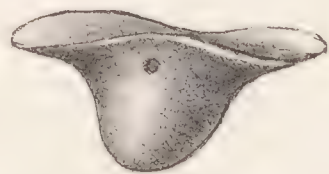
349. Germany.



350. England.



353. C. Italy.



351. Switzerland.
(horn made)



346. Roman. (British)



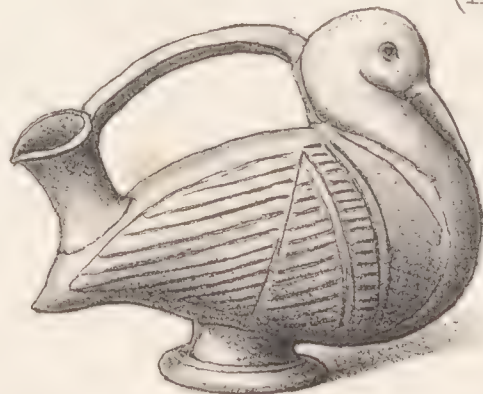
352. England.
(Kimmeridge Coal)



354. Paris.
(Gallo Roman)



356.

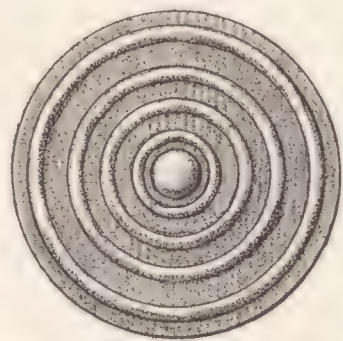


357.



355.

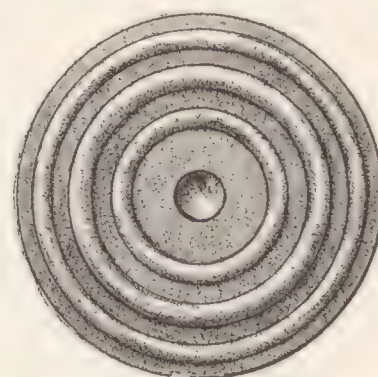
355-56-57. Ancient Greece.



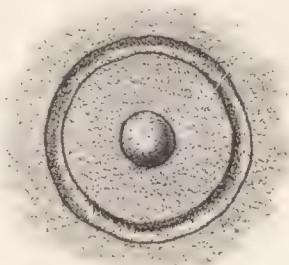
2. An early British gold cup.



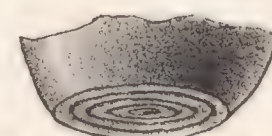
1. A Greek vase.



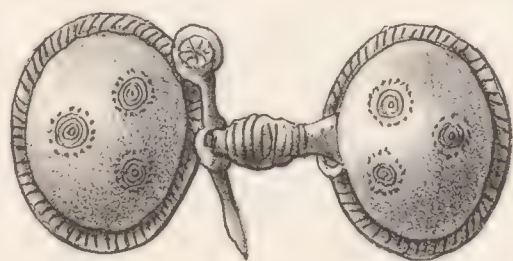
3. An early British urn.



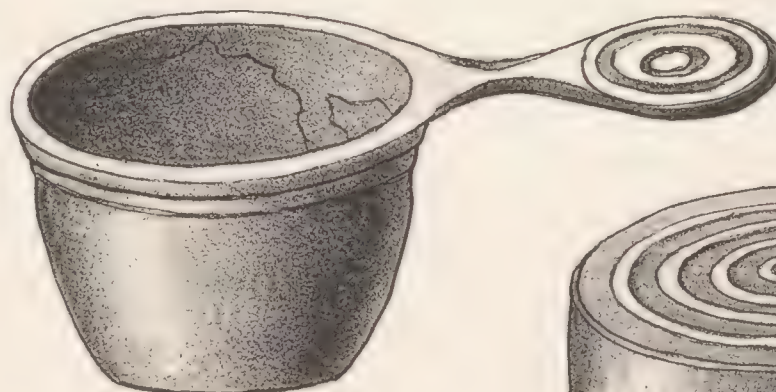
4. An early British grave.



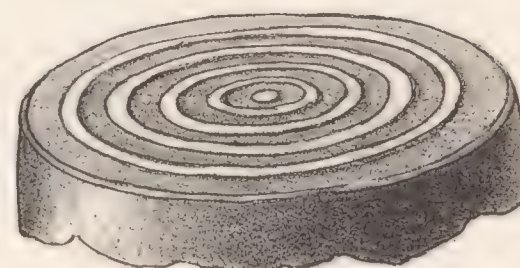
7. Foot of a Roman bronze found in England.



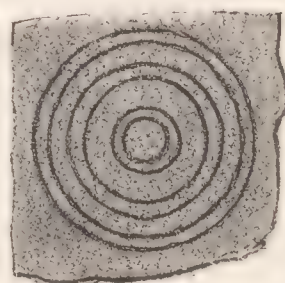
8. Germany.



5. A Roman bronze, found in Scotland.



6. Foot of No. 5.



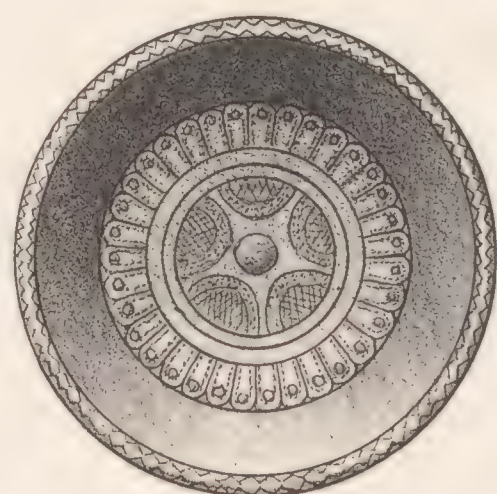
10. A British tumulus Devon.



9. An archaic Greek vase.



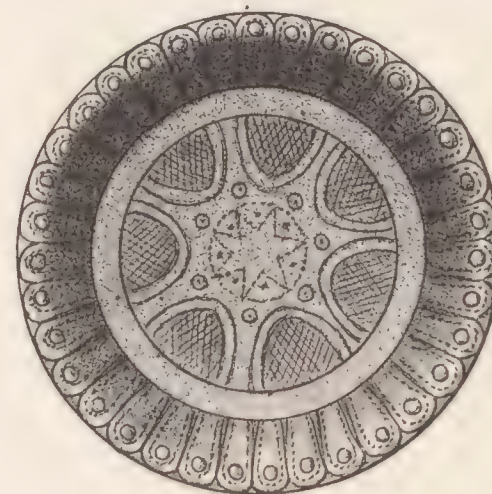
11. An ancient Swedish tumulus.



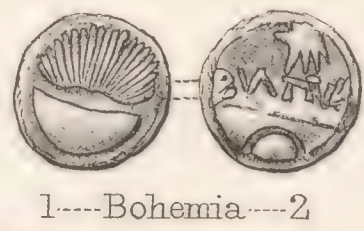
13. Nimroud.



12. England.



14. Nimroud.



1.---Bohemia---2



3



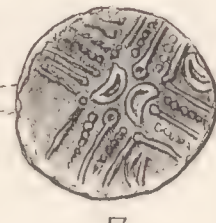
4



5



6



7

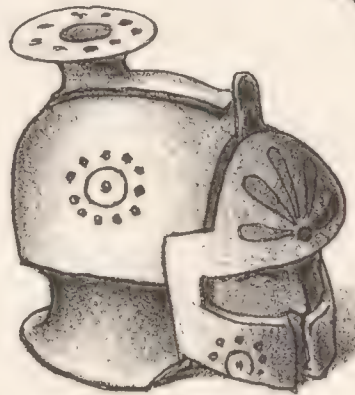
3.4.5.6.7.8.9. Early British Coins.



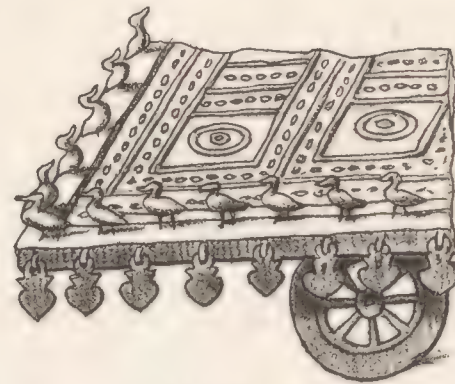
9



8



10. An Archaic Greek vase.



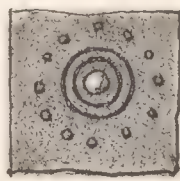
11. Etruria.



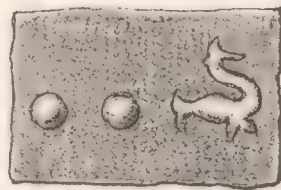
12



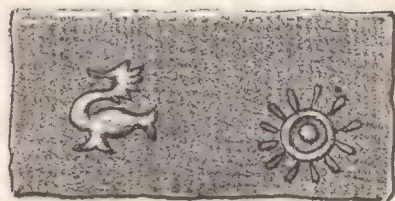
12. Denmark.



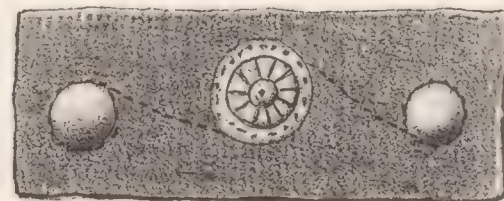
13



14



15



16

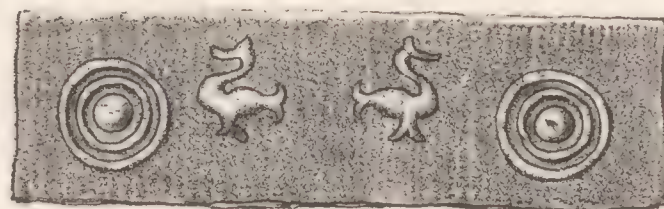


17

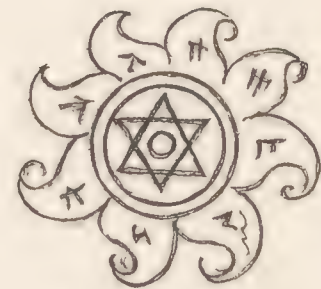
13.14.15.16.17.18. Germany.



23. Switzerland.



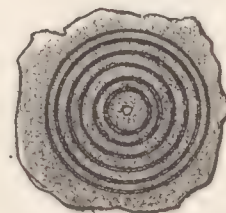
18



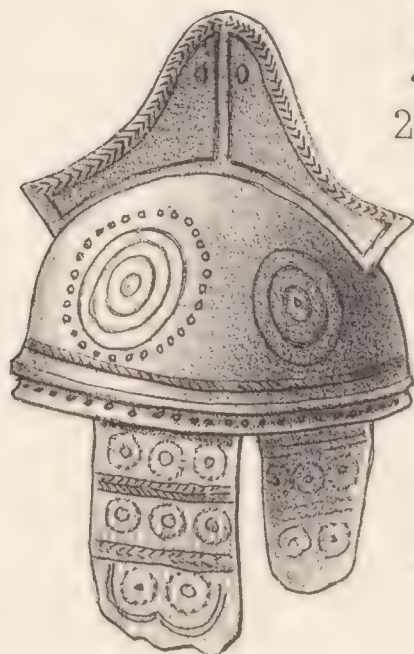
24. Nepaul.



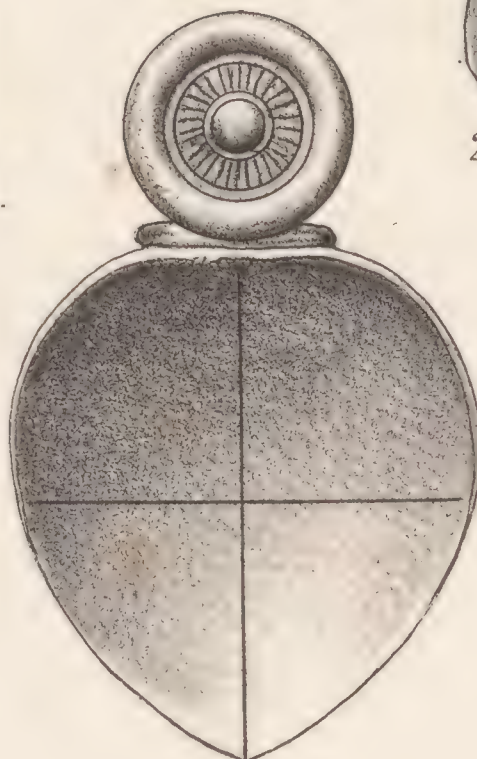
20. England.



22. Bohemia.



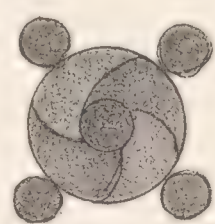
19. Germany.



21. N.Wales.



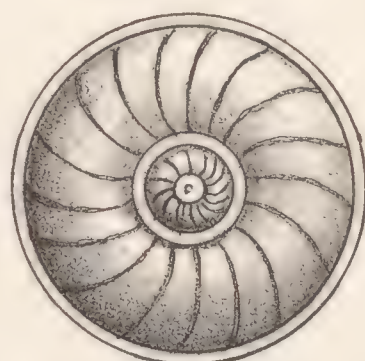
25. Algiers (Roman)



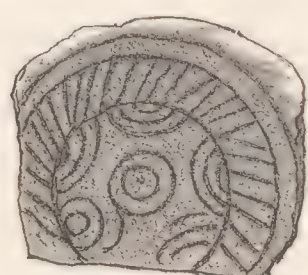
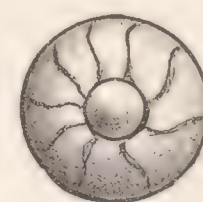
4. Mexico.



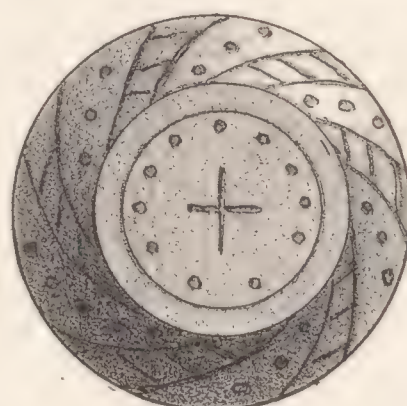
1. Siam.



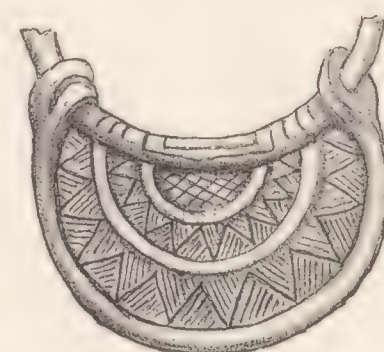
2-----Ancient Rome-----3



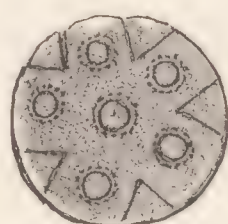
5-----Yorkshire-----6



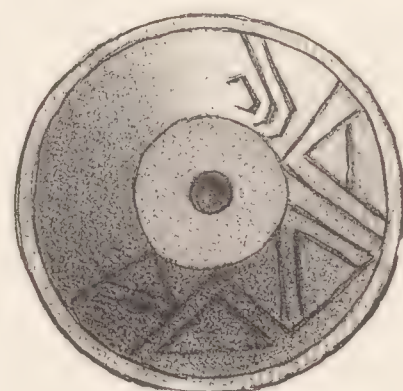
7. N.Wales.



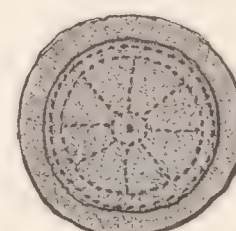
10. Lancashire.



11. Ireland.



Section of
Nº 8.

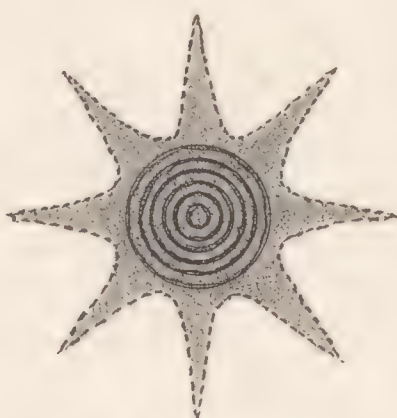


12. Ireland.

8 ----- Brittany ----- 9



13 ----- Assyria ----- 14



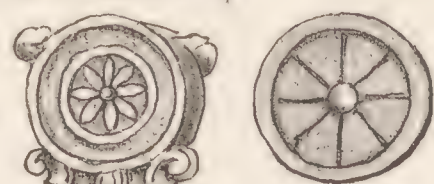
15. Denmark.



16 ----- England ----- 17



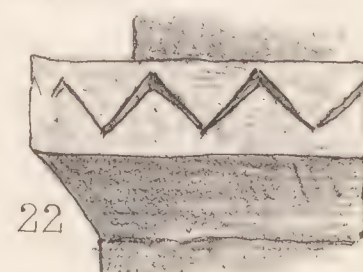
21. Cornwall.



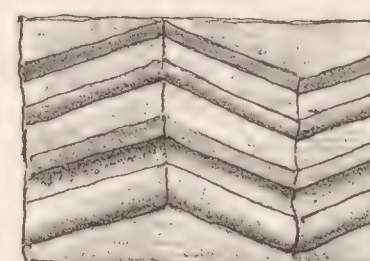
18 ---- India ---- 19



20. Wales.



22

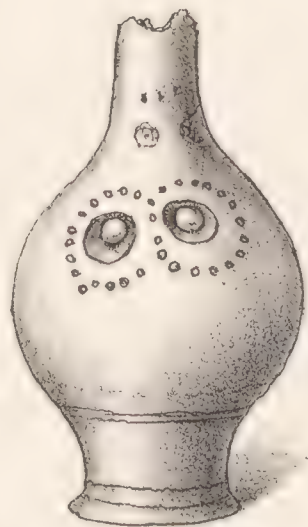


23

22, 23. Suffolk.

THE CIRCLE & RAY SYMBOL
FROM

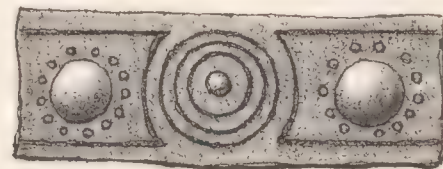
PLATE 30.



1. Archaic Greek pottery.



2. Etruscan fibula.



3. Livonia.



5

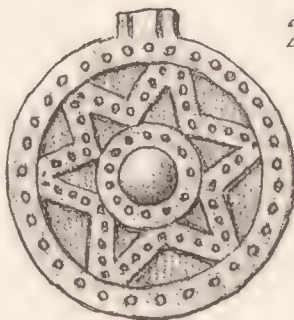


4

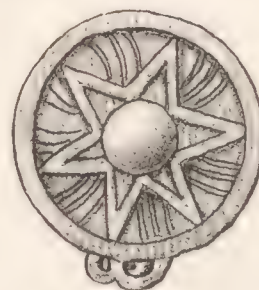
4, 5. Brittany.



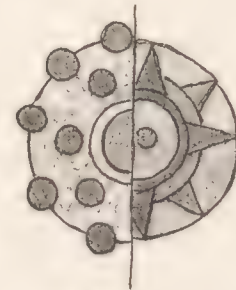
6. Assyria.



7. England.



8. Assyria.



9. Mexico.



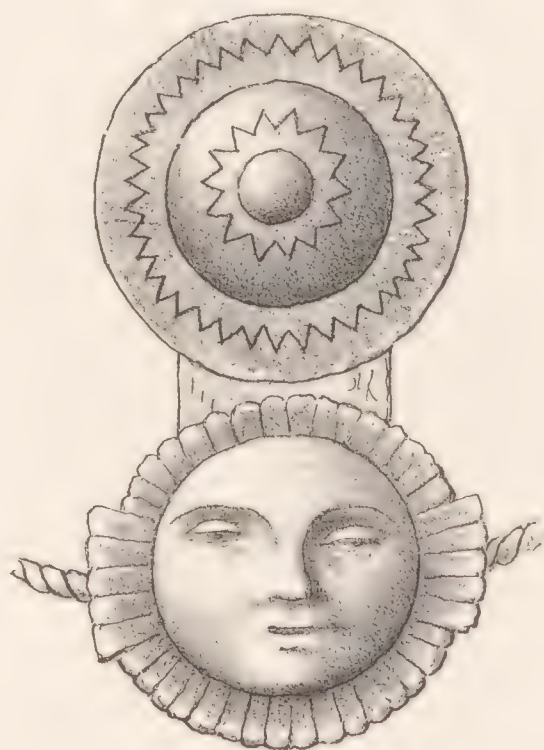
11. England.



10. England.



12. England.



14. Livonia.



15



13. England.



2. Assyria.



1. Assyria.



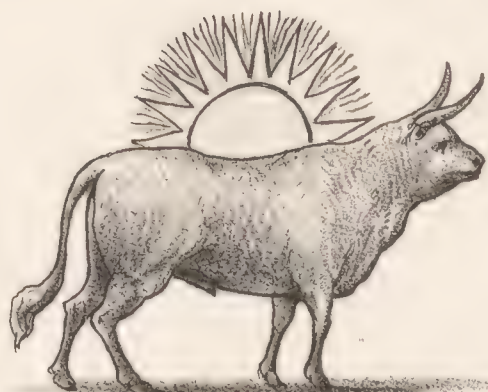
3. Assyria.



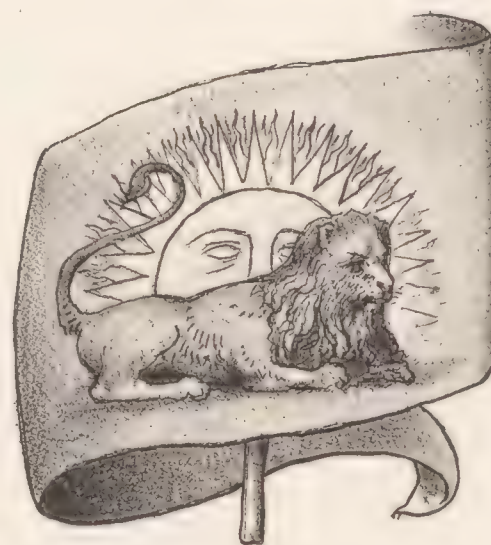
5. Persepolis.



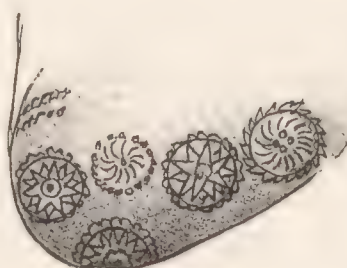
4. Assyria.



6. A Mongolian coin.



7. Banner of the Great Mogul.



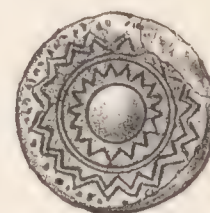
11. Otaheite.



8. Egypt.



9. Assyria.



10. A coin of Herod the great.



1

1, 2. Roman altars in England.



2



4

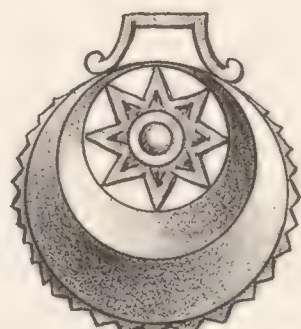
An Antique Gem.



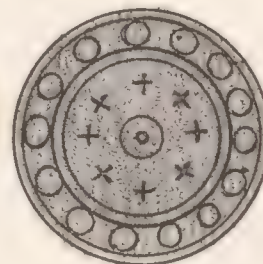
3. An Etruscan gold fibula.



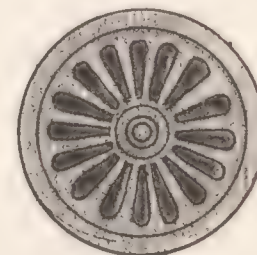
5. Denmark.



6-----England-----7



8-----England-----9



10

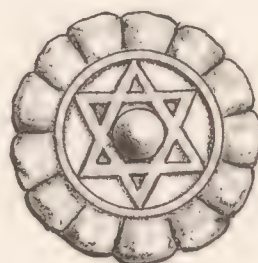


11

10, 11, 12. Hindoo symbols.



12



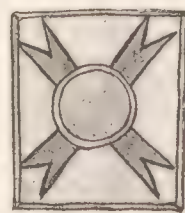
13. Yucatan.



14. Switzerland.



15. Algeria.



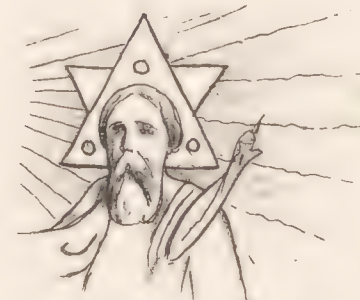
16. a Roman catacomb.



17. Bohemia.

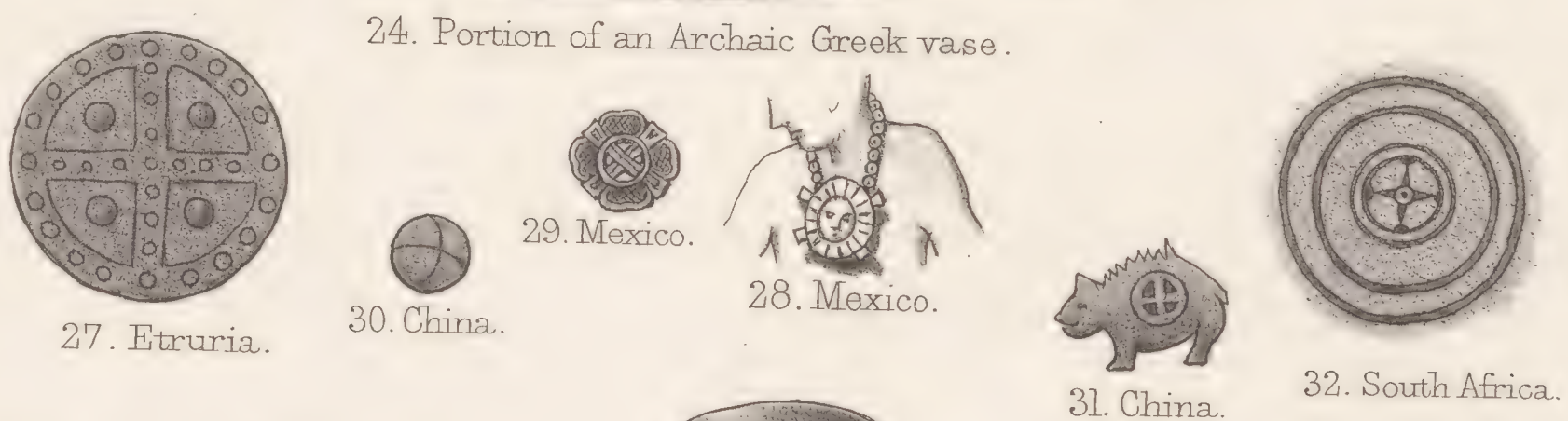
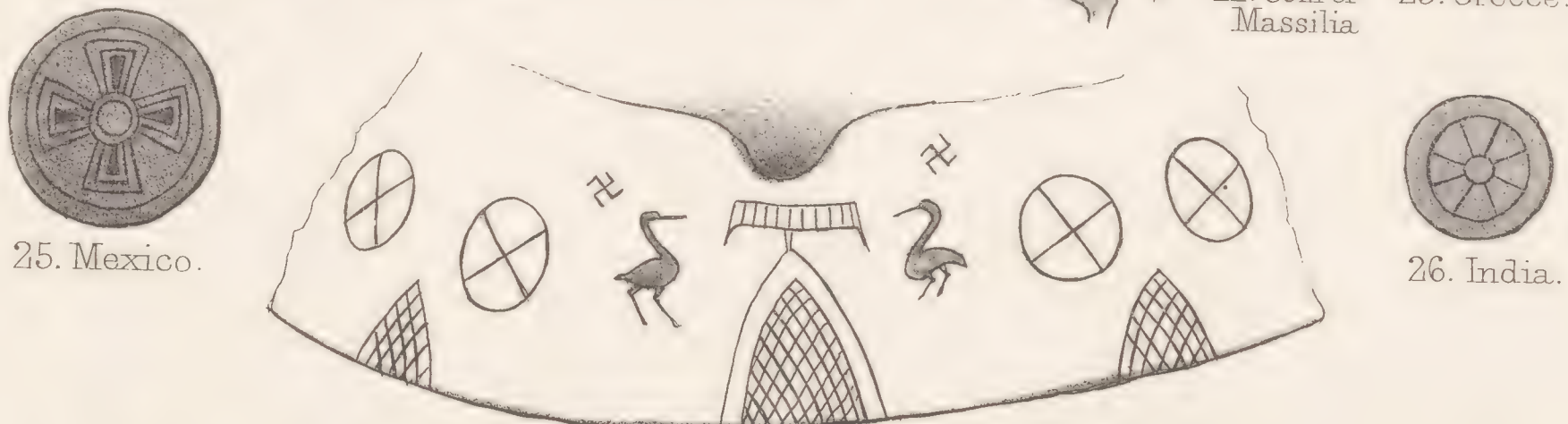
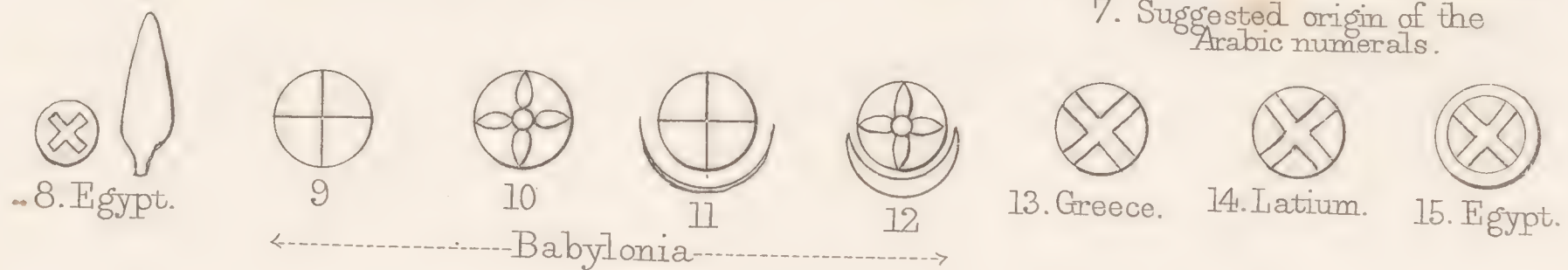
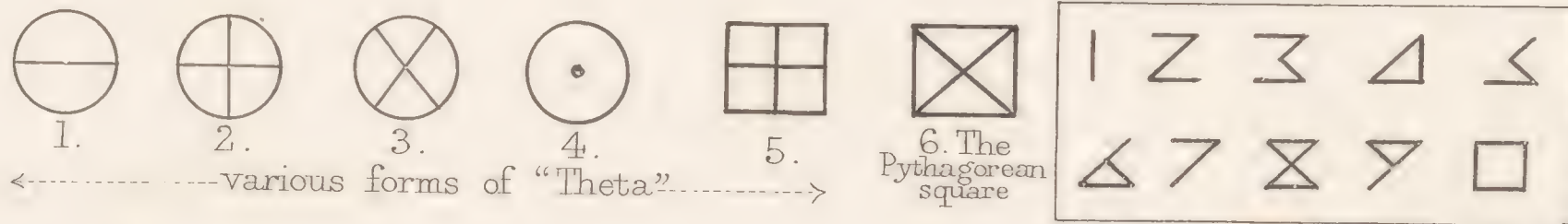


18. Byzantine tissue.

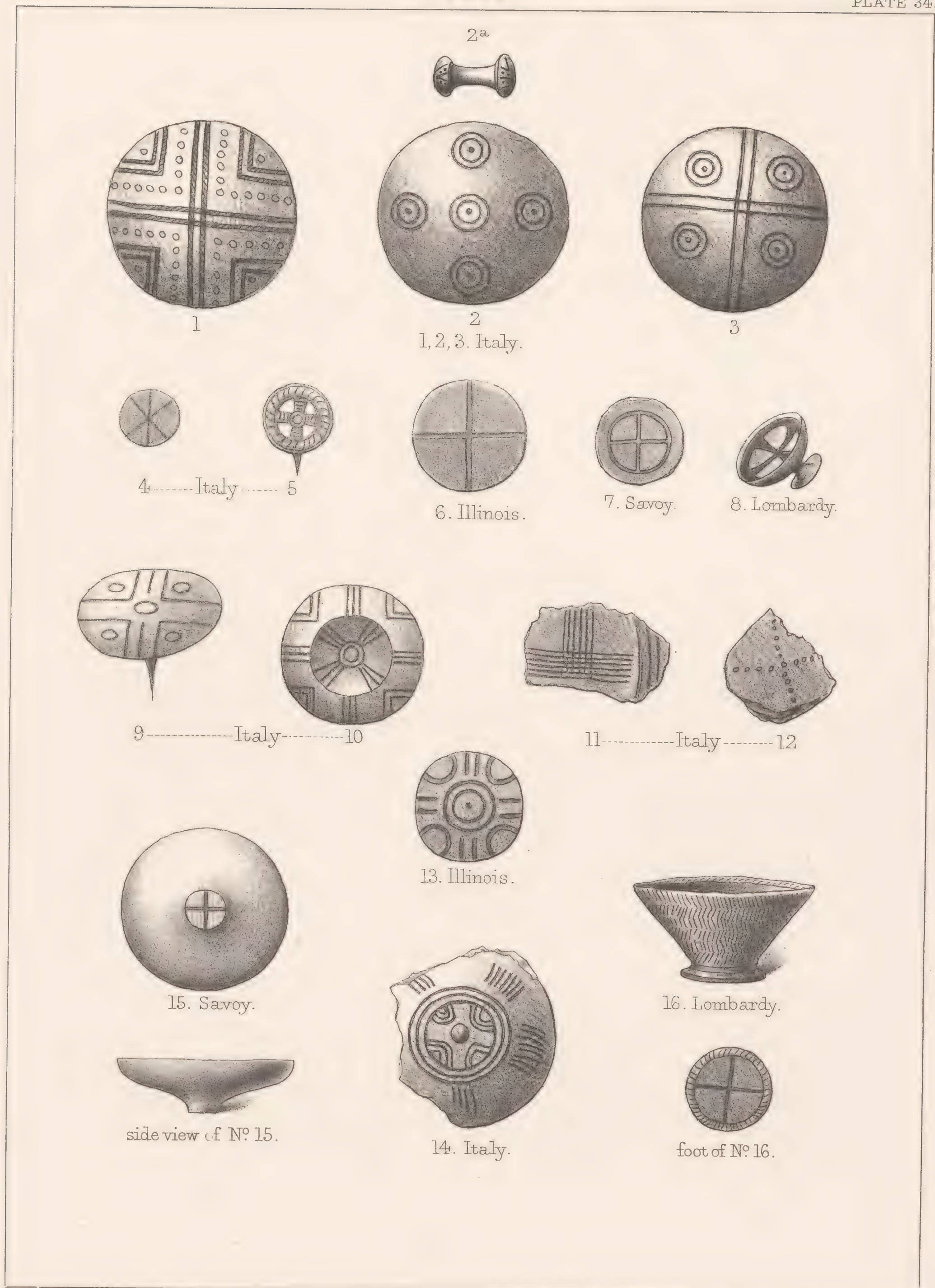


19. Medieval M. S.



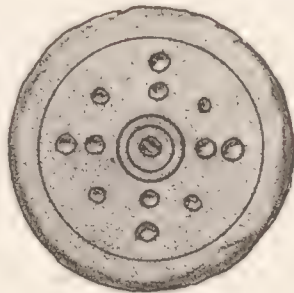








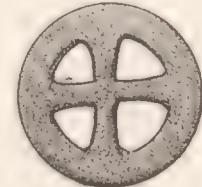
1.-----France-----2.



3. France.



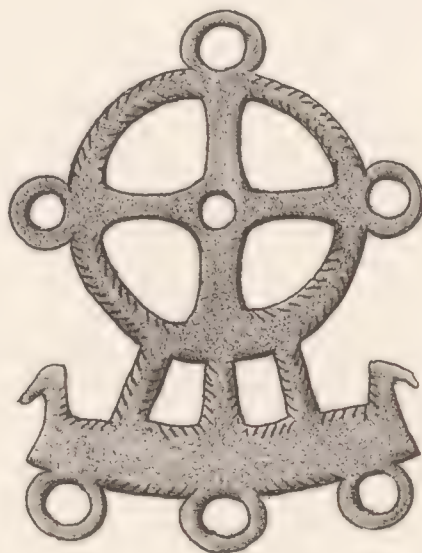
4. France.



5. England.



7. France.



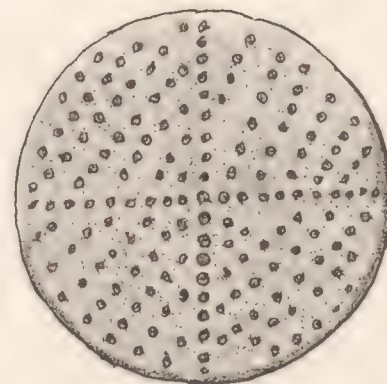
6. France.



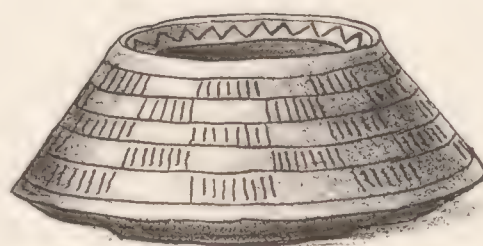
8. Switzerland.



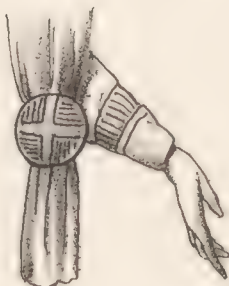
10. Wales.



11. Wales.



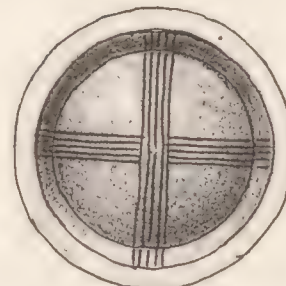
9^a. Urn with N° 9 on its base.



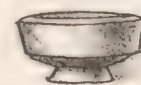
14.-----Mexico-----15.



9. England.



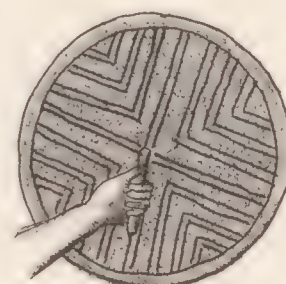
12. England and 12^a Urn
with N° 12. on its base.



13.-----Switzerland-----16.



17. England.



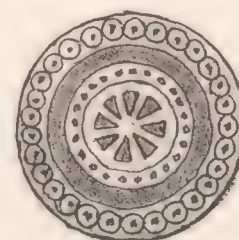
18. Assyria.



1. Roman Bronze head of a Deity, Norfolk.



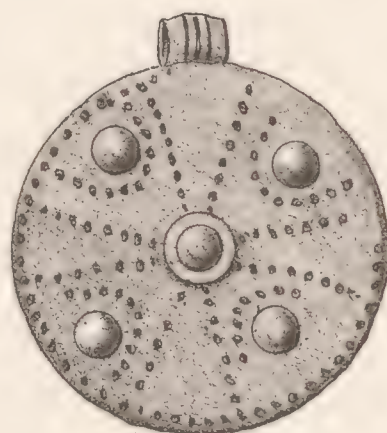
2. From the Roman wall, Northumberland.



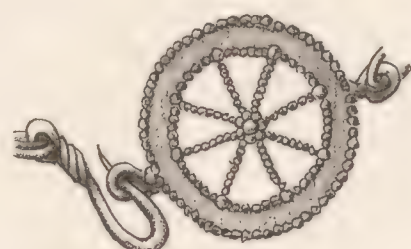
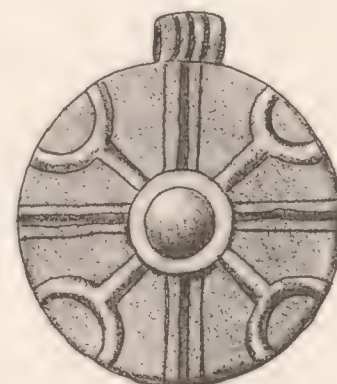
3. From a Roman Pavement, Northamptonshire.



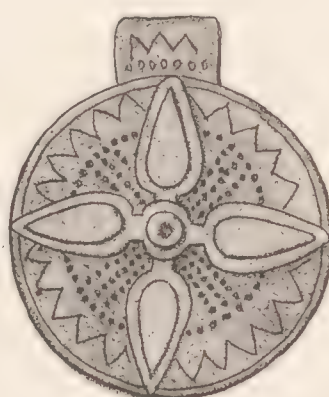
4. Roman pavement, London.



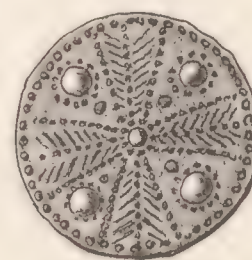
5 -----Anglo-Saxon ornaments ----- 6..



8. From a Roman British chain.



7. Italy Latin ornament.



9. Ornament from S. Russia.



10. Part of chain N° 8.



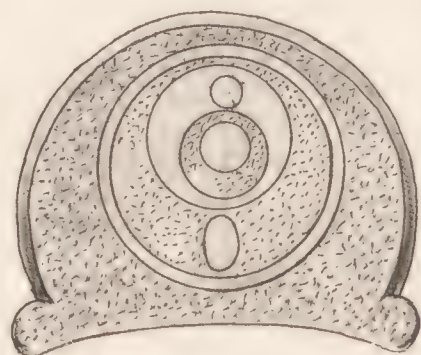
11. Coin of Hadrian.



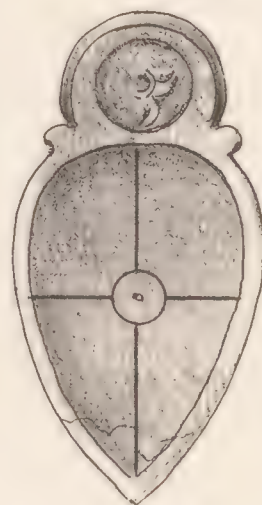
12. Coin of Italia.



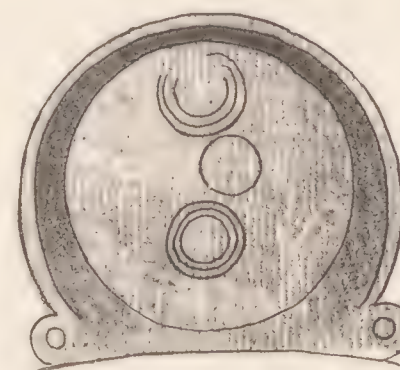
13. From an Irish tomb.



15. Handle of a bronze scoop. Ireland.



14. A bronze scoop. Ireland.



16. Handle of a bronze scoop. Ireland.



1. Egypt.



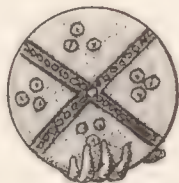
2. Greece.



3. Egypt.



4. North Africa.



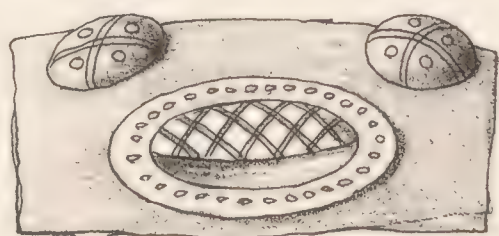
5. a M. S. Spain.



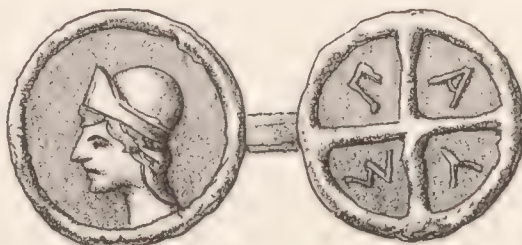
6. Switzerland.



7. Bohemia.



9. The Catacombs. Rome.



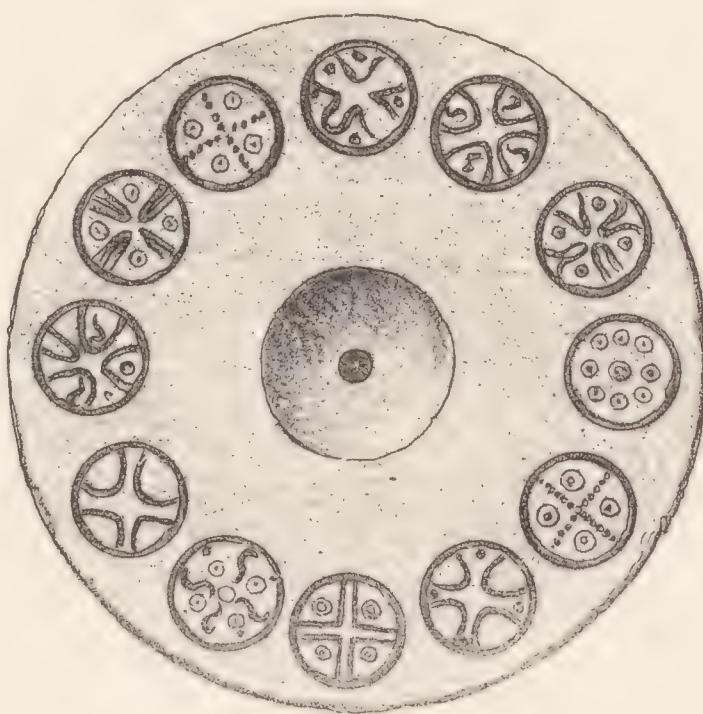
8. The Taurian Chersonesus.



10-----Denmark-----11.



15. India.



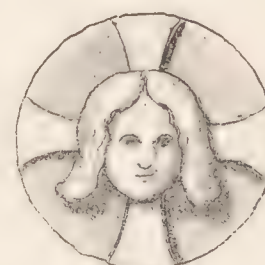
14. France.



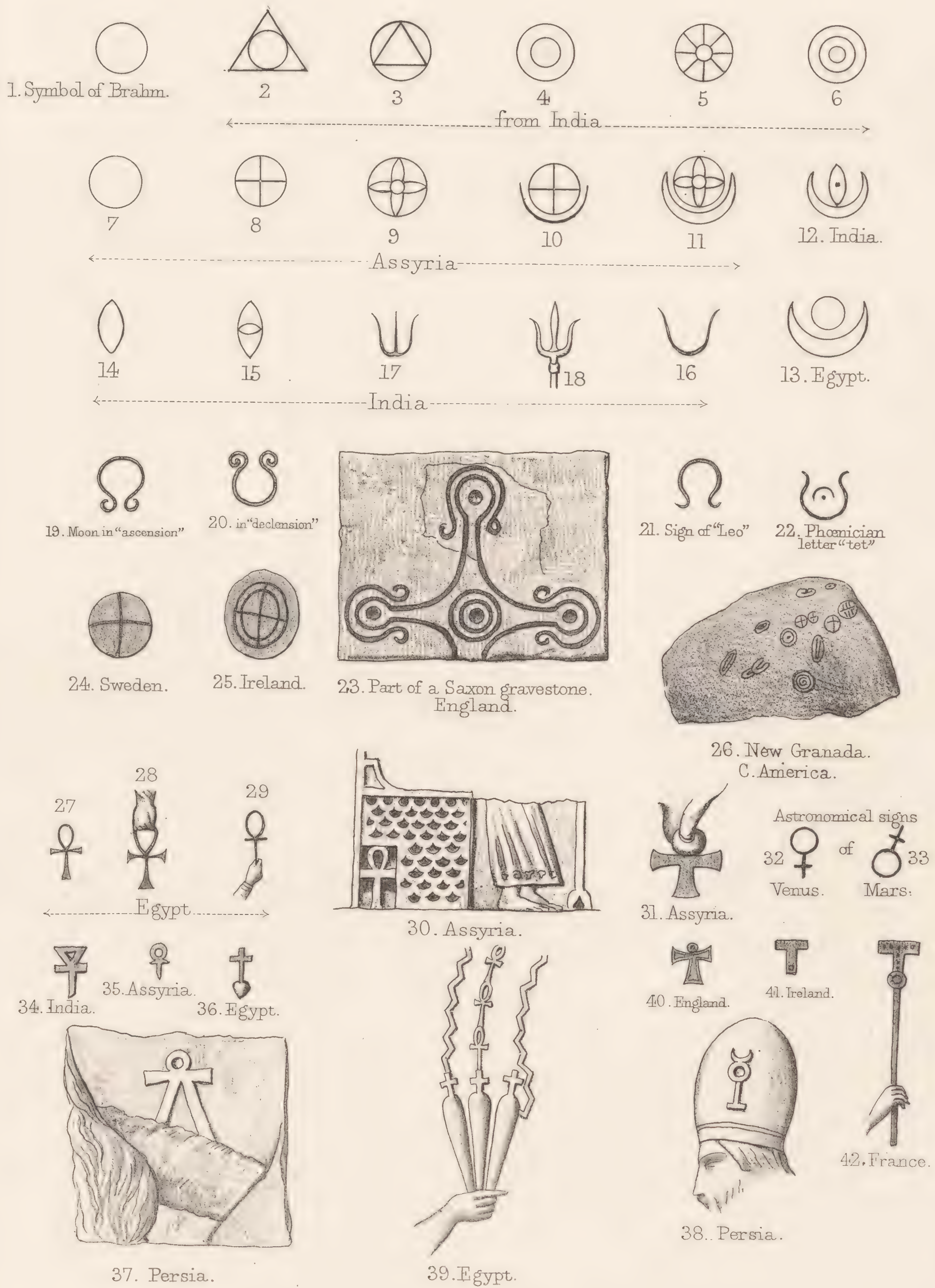
12. Germany. 13. Switzerland.



16. in a M. S. (IXth century.)



17. Hungary.

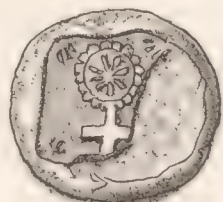




-----On Jewish coins-----



8. Etruria.



9. Cilicia.



10. Phœnicia (Roman)



11. Greece.



12. Scythian axe.



13. Asia Minor.



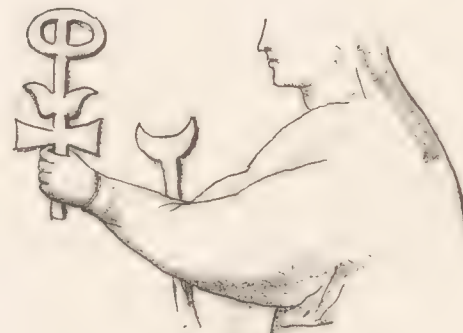
17. Assyria.



14



18



15.

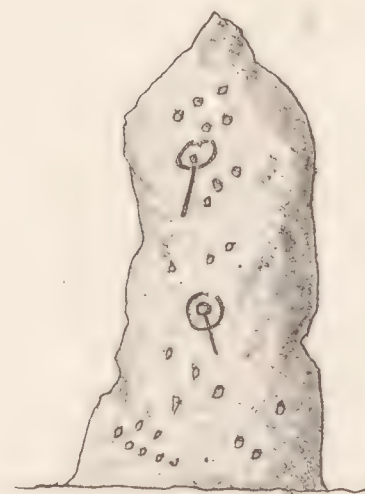
13, 14, 15, 18. Rock sculptures. Pterium. Asia Minor.



19. Ireland.



16. Pterium. Asia Minor.



20. Scotland.



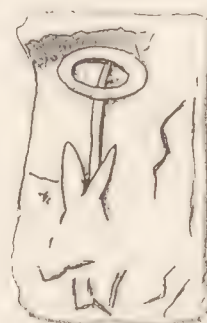
22. Assyria.



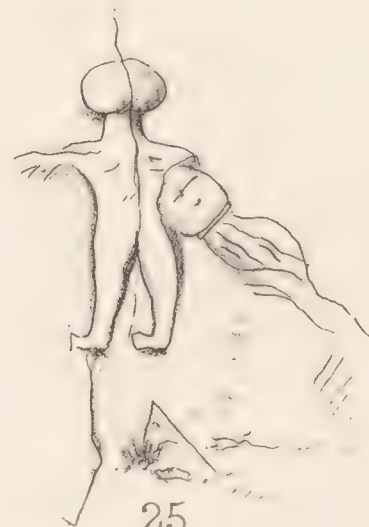
23.



21. England.



24.

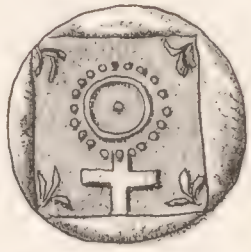


25.

23, 24, 25. Pterium. Asia Minor.



1. Coin of Cyprus.



2. Ancient coin.



3. Assyria.



4.



5. Assyria.



6. A Royal collar. Assyria.



7. Asia Minor.



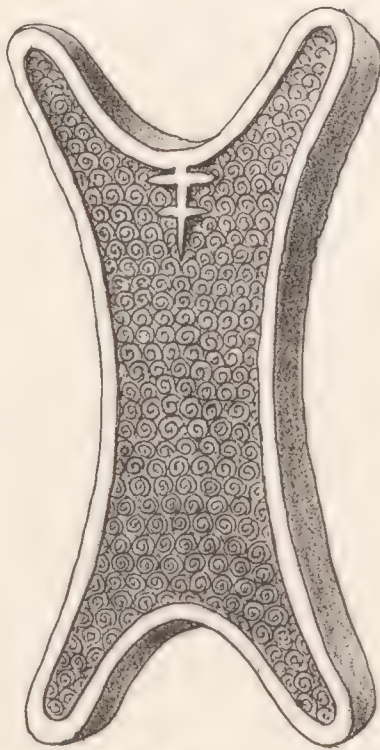
8. Sardinia.



9.



12. Charing Cross, London.



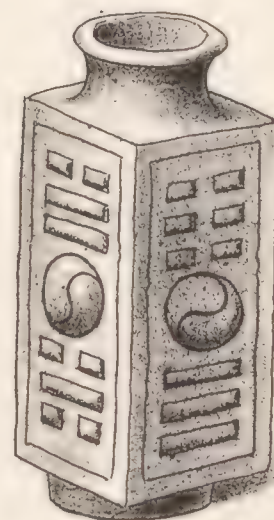
10. Sardinia.



11. Early Greek Christian ring.



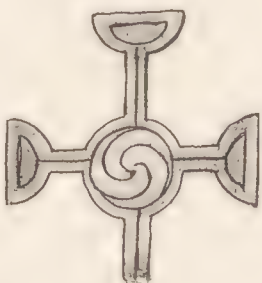
13. Antique Gem.



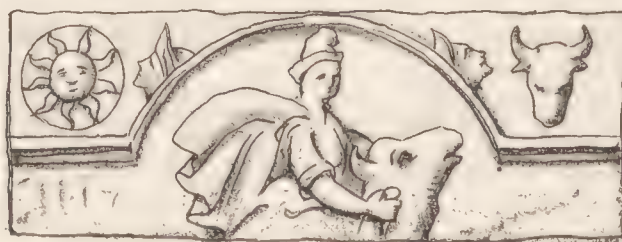
16. A Chinese vase.



14. Part of an early German Christian crucifix.



18. On a grave stone, Ireland.



15. Roman Sculpture. Germany.



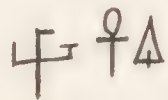
17. Roman ensign.



1. Old Greek "Tau"



2. Old Syrian.



3. Egyptian hieroglyph.



4. Phoenician "Tau"



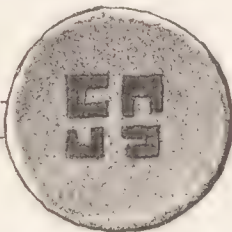
5. Asia Minor.



6



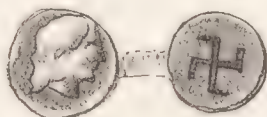
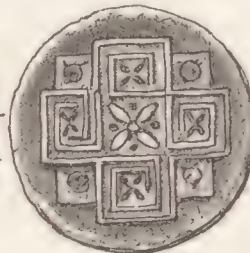
7. Coin of Corinth.



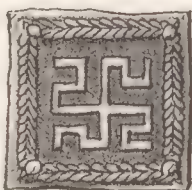
8. Coin of Syracuse.



9. Coin of Cnossus.



10. Corinth.



13. Etruria.



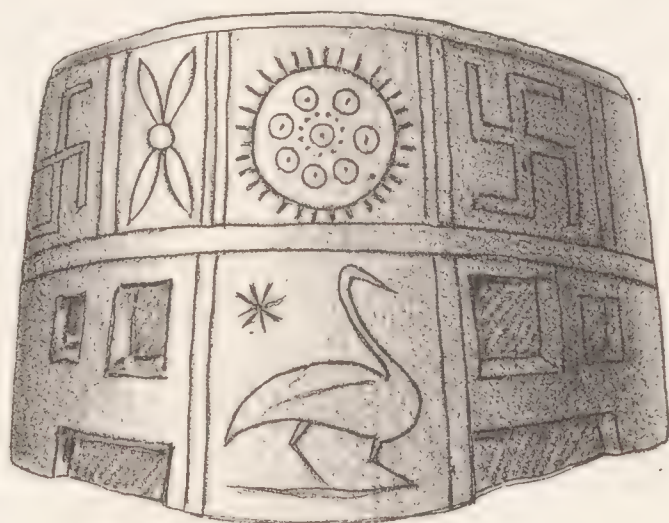
12. Early Italy.



17. Thibet.



11. Greek fret.



15. Archaic Greek urn.



16. Archaic Greek urn.



18. India



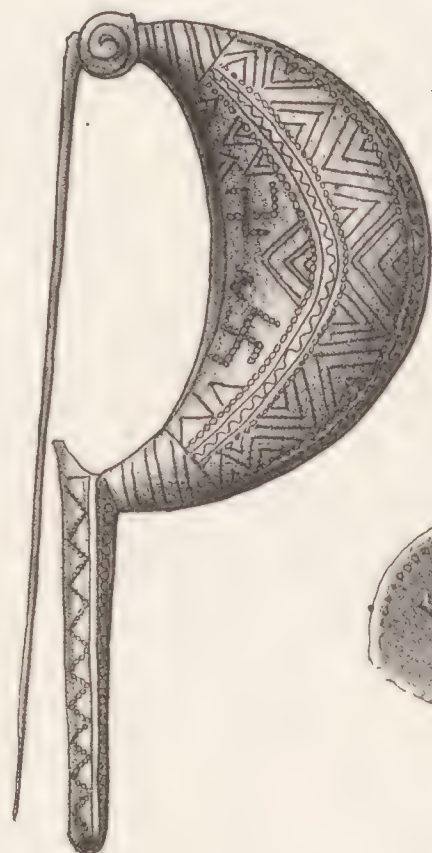
19.



22. India



23



14. Etruria.



20. Indo-Scythian coins



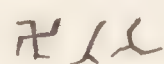
21.



24. India



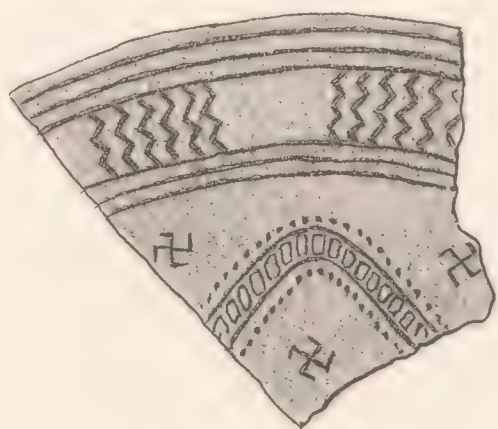
25



26. Part of an inscription, Salsette, India



27. Part of an inscription, India



1. Magna Grecia.



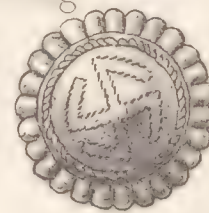
2. Santorin.



3. North Africa.



4. Etruscan earring.



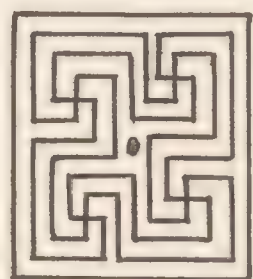
4^a. lower part of N^o 4.



5. Greek coin.



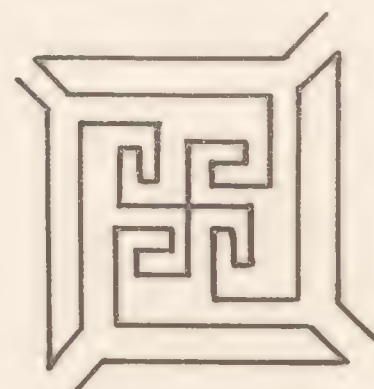
6. Syrian coin.



8. Roman pavement. England.



7. Greek coin.



9. Hindoo sect mark.



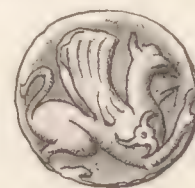
11. Lycian coins--12.



10. Assyria.



13. Lycian coins----14.



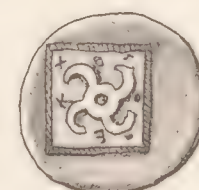
16. Lycian coins----17.



15. Coin of Alexander the Great.



19. Greece.



18. Lycia.



21. from a Greek vase.



20. a. b. c. Marks on Arab horses.



22. Asia Minor.



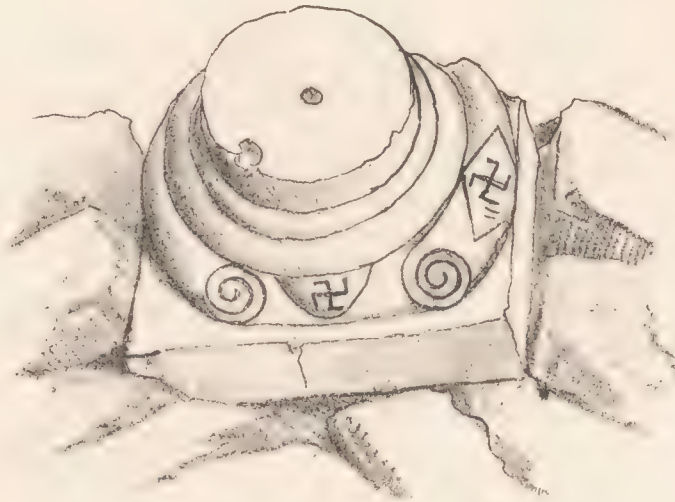
23. Macedonia.



24. Sicilian coin.



1. Catacombs, Rome.



2. Roman Algeria.



3. Catacombs, Rome.



4. Roman (Algeria)



8. Roman (Wales)



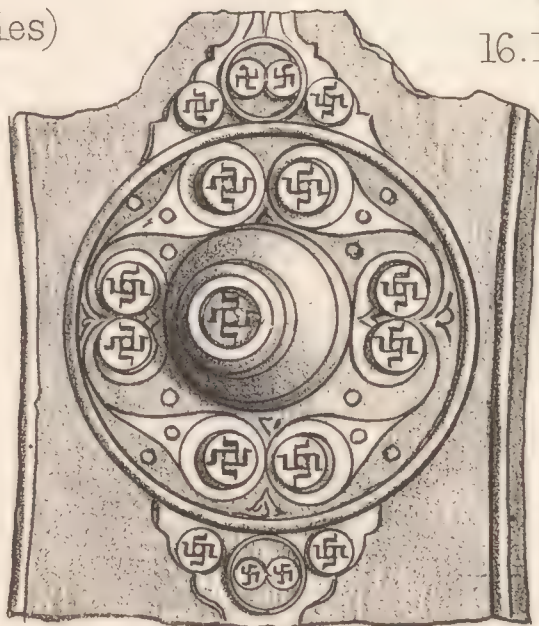
16. Denmark.



5. Roman (Algeria)



10. Anglo Saxon fibula.



9. Part of a Roman British shield.



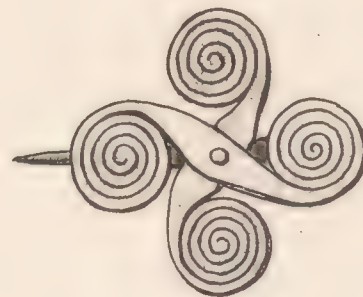
6. Roman (England)



11. Fibula. Denmark.



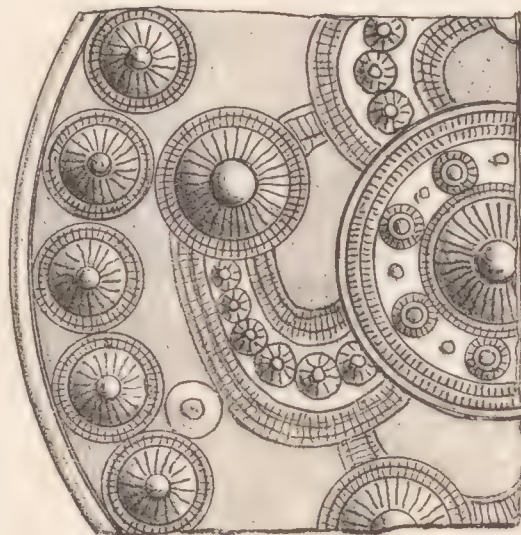
7. Roman (Spain)



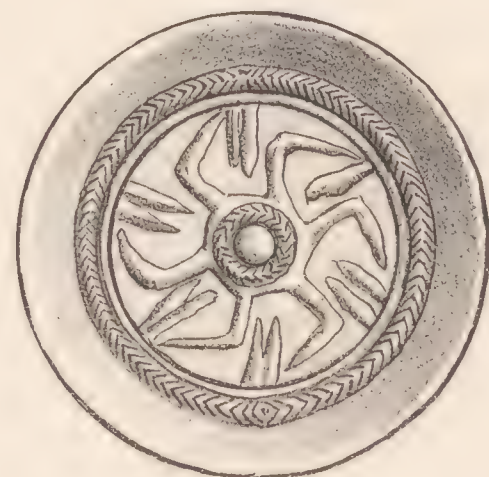
15. Germany.



13. England.



12. Part of N^o 11. enlarged.



14. England.



1. Denmark.



2. Parthian cap.



3. Denmark.
(a bracteate)



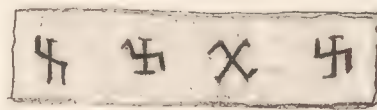
4. A Phrygian cap.



5. From a
Danish "bracteate"



6. Pomerania.



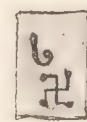
7. Runes.



8. From a Danish bracteate.



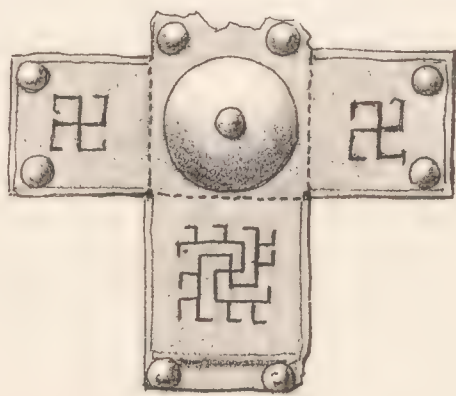
9. bracteates.



10.



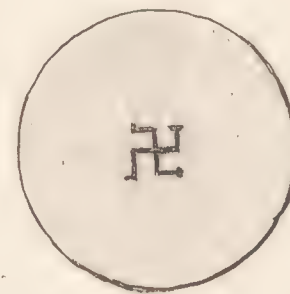
11. Denmark.



16. Denmark.



12. Denmark.



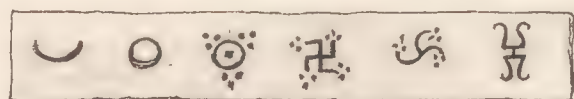
13. Switzerland.



17. Scandinavia.



18.



19. Denmark.



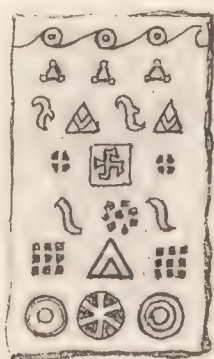
14. Bohemia.



15.



20. Denmark.



22. England.



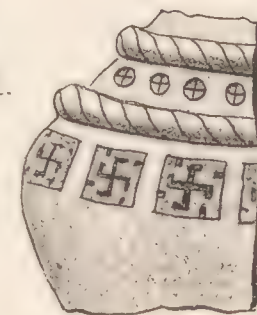
25. Scotland.



24. England.



26. England.



23. England.



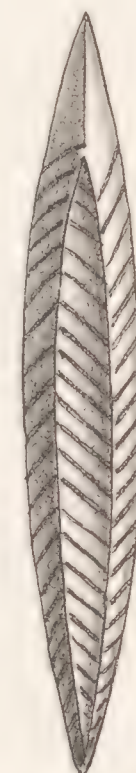
21. North Germany.



1. An Egyptian vase.



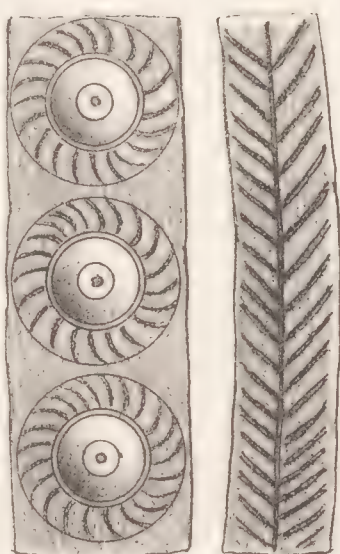
2. Assyrian carving.



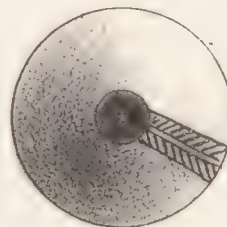
3. Side view of N° 4.



7. Rome.



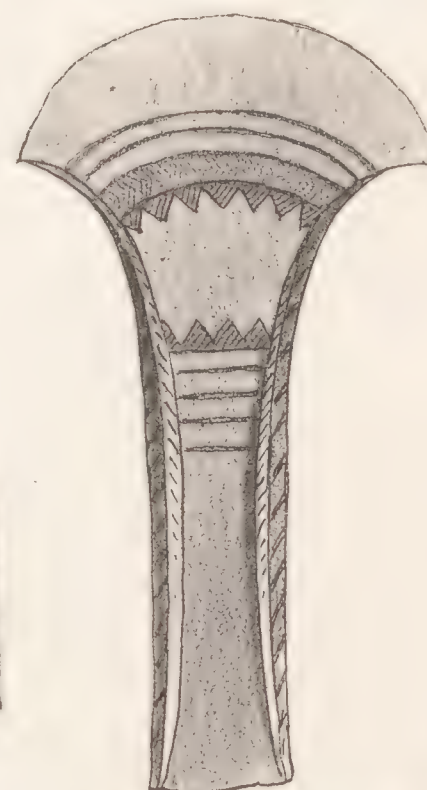
8. Roman (England).



5. Ireland.



6. Switzerland.



4. "a celt" England.



14. N. Italy.



9. Egypt.



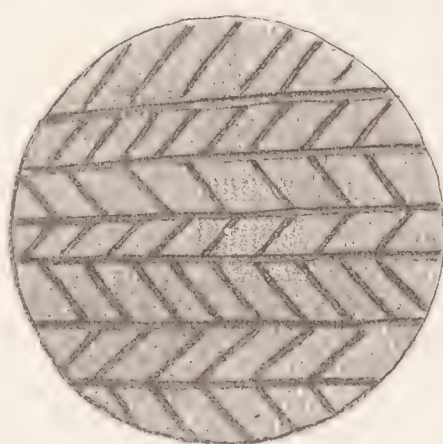
15. N. Wales.



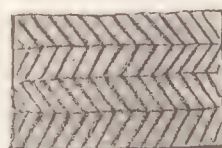
10. Egypt.



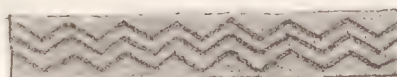
11. Magna Græcia.



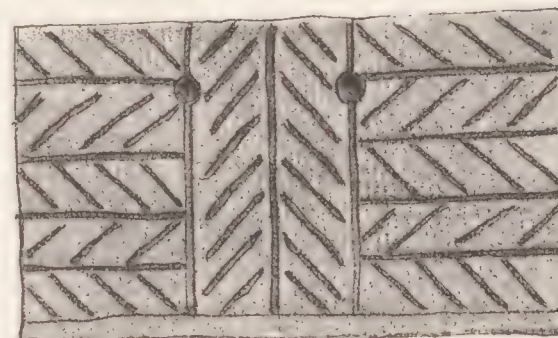
16. N. Wales.



12. Egypt.



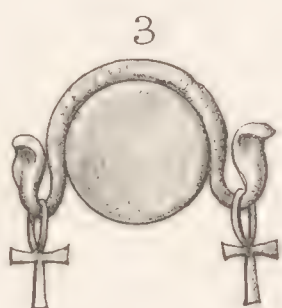
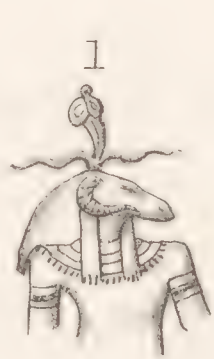
13. Assyria.



17. Devonshire.

THE SERPENT SYMBOL
FROM

PLATE 46.

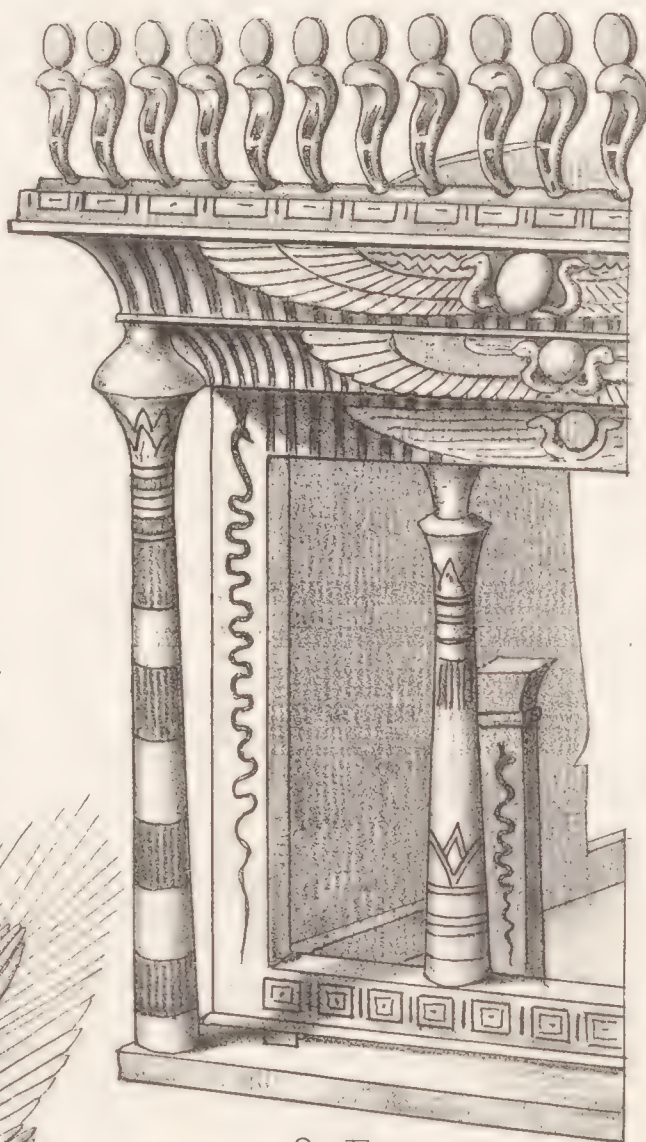


1. 2. 3. 4. Egypt.

Persepolis.



6. Egypt.



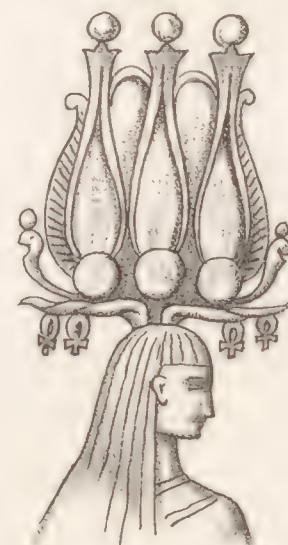
8. Egypt.



7. Egypt.



9. Pasargadæ.



10. Egypt.



13.



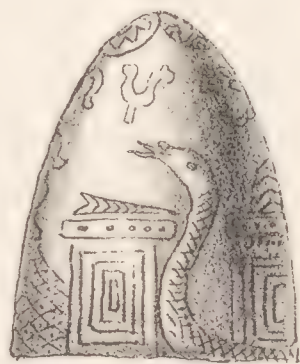
11. Egypt.



12. 13. 14. Egypt.



14.



1. Assyria.



3. Assyria.



6. A Tyrian coin.



8. Phoenicia.



4. Assyria.



2. Assyria.



7. Phoenicia.



5. Part of a Greek gem.



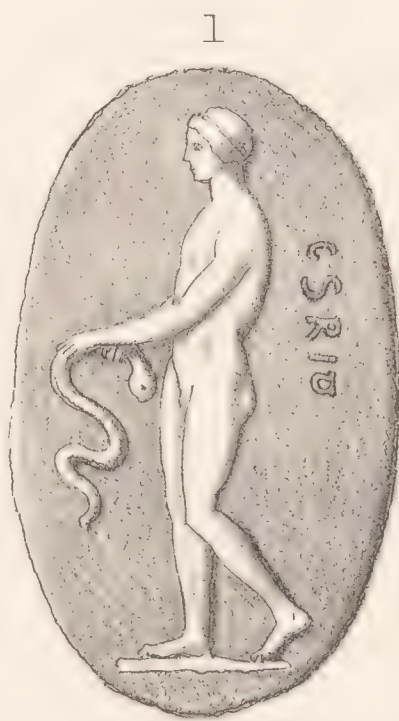
10. Etruria.



11. A Greek gem.



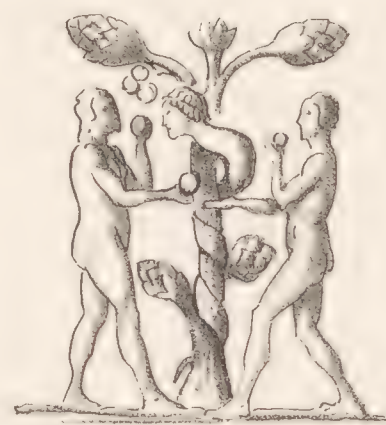
9. A Tyrian coin.



1. 2 & 3.
Antique Gems.



4. Ancient Greece.



7. Mediceval. England.



5..... Antique Gems..... 6.





1. Etruria.



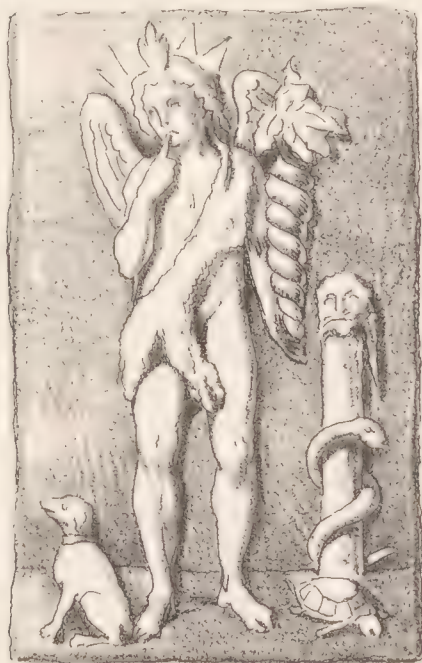
2. Pompeii.



10. Ancient Rome.



3. Antique sculpture.



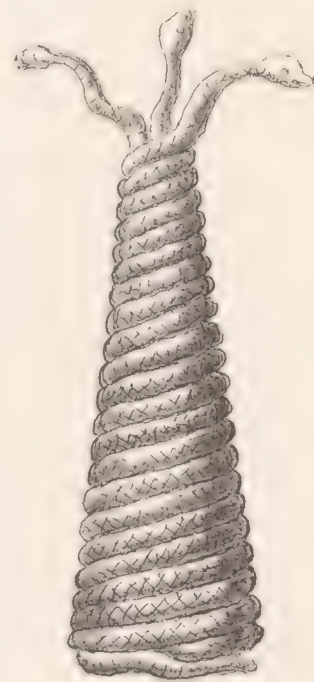
8. Antique sculpture.



9. A Greek gem.



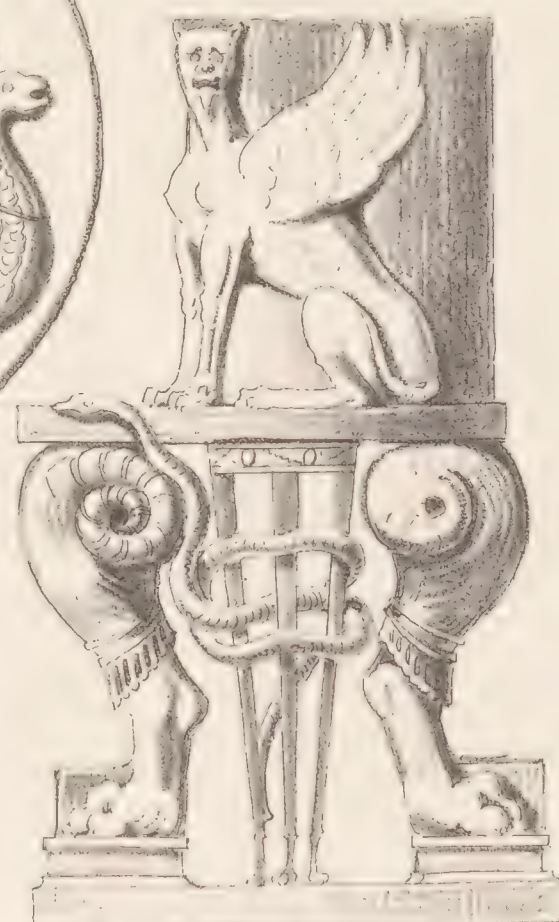
6. Ancient Rome.



4. Byzantium.



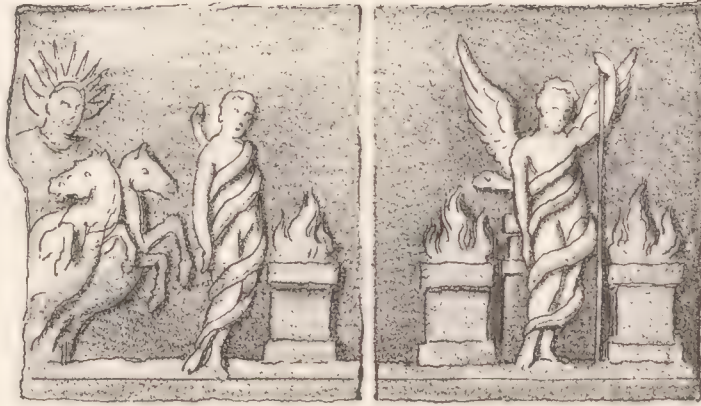
5. A Greek gem.



7. Asia Minor.



5. An antique gem.



1. Ancient Rome 2.



4. An antique gem.



6. Persia.



11. France.



8. Scotland.



3. Germany.



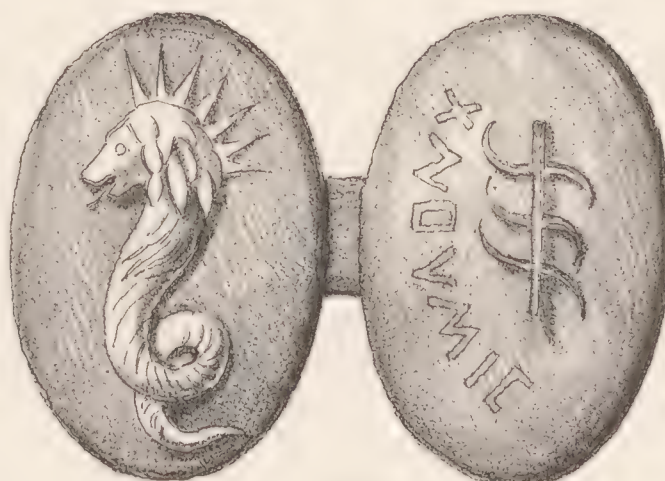
7. An antique gem.



9. Denmark.



12.



10.



13.

10. 12. 13. Antique gems.



1. Strasburg.



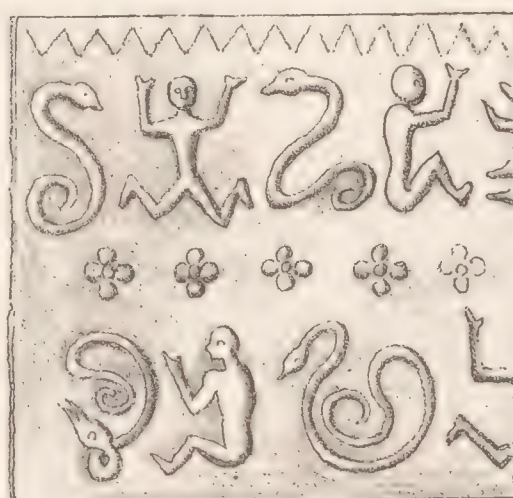
2. Coin of Constantine.



3. A Medioeval crucifix.



5. A Greek vase.



4. Denmark.



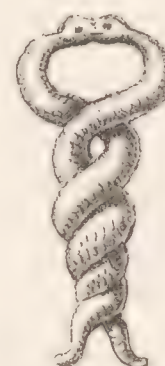
6. A Roman Standard.



7. Mediceval M. S.



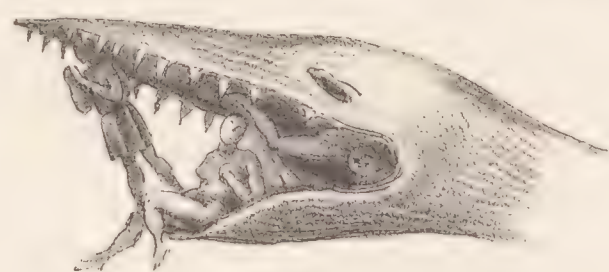
9. Mediceval M. S.



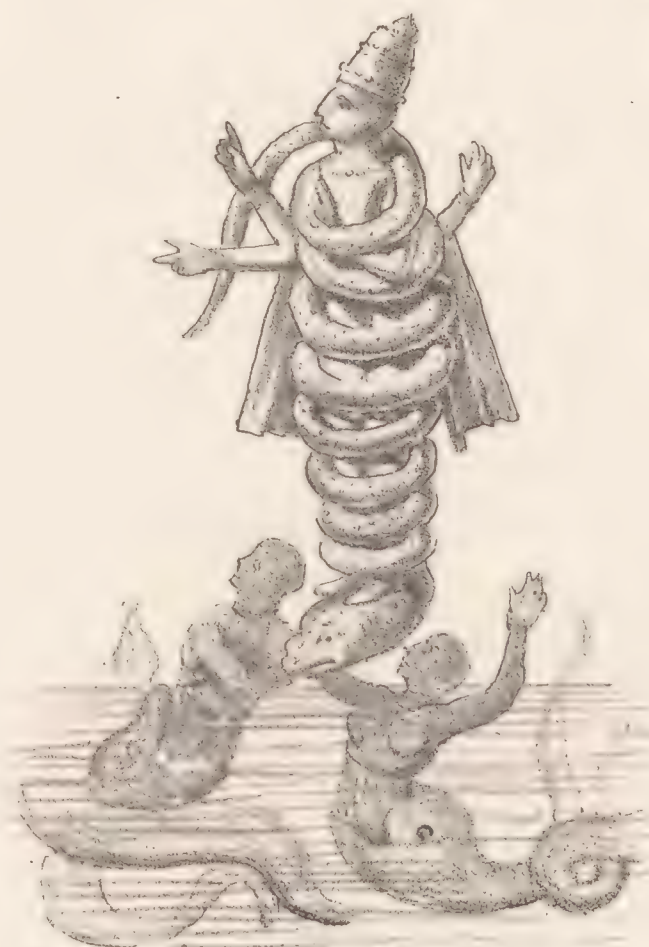
10. Italy.



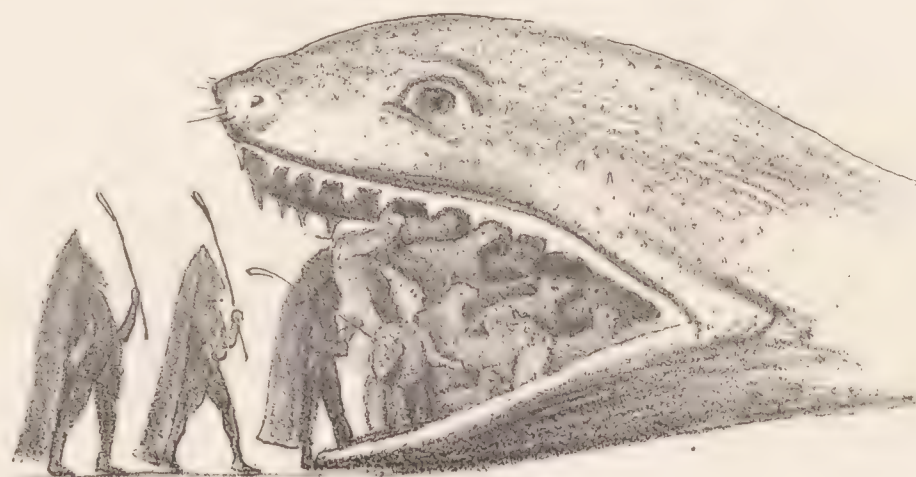
8. A Mediceval M. S.



13. Italy.

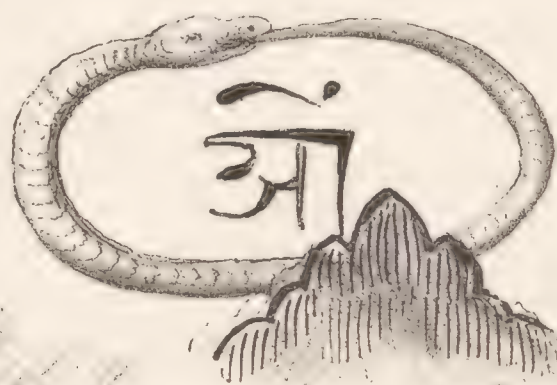
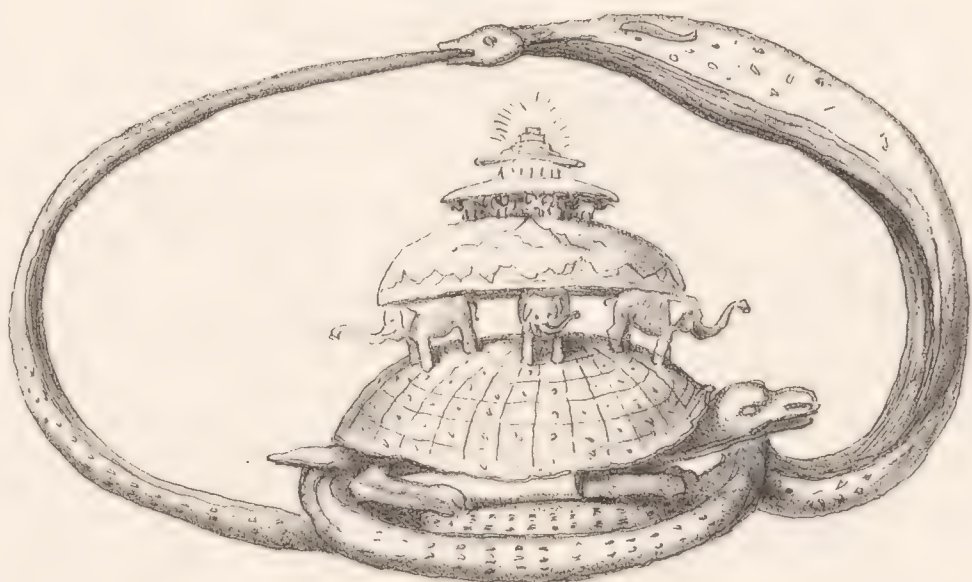


11

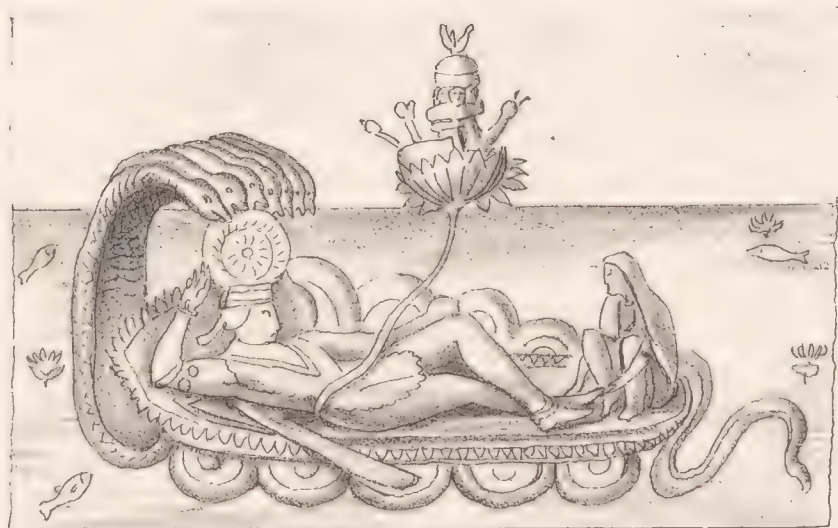


12.

India



1. India. 2.



4. India.



3. Scandinavia.



5.

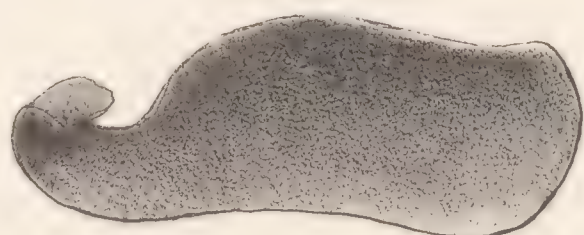


6.

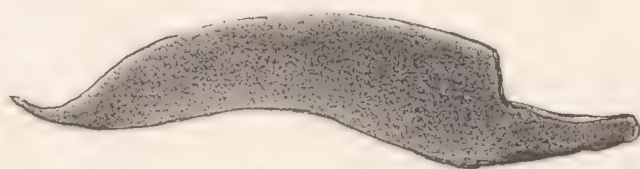


7.

5. 6 & 7. India.



1. Assyria.



2. Assyria.



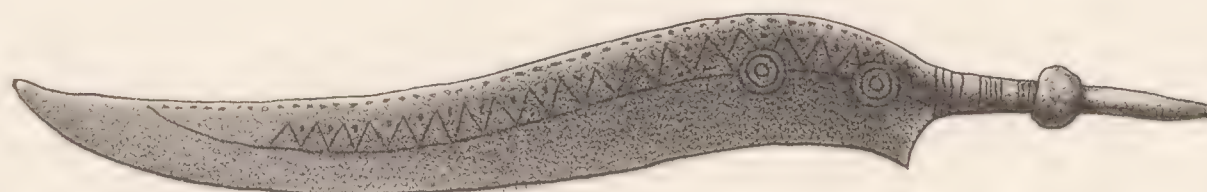
3. Etruria.



4. Albano.



5. Marino.



6. Switzerland.



7. France.



8. Bohemia.



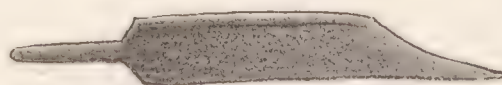
9. Denmark.



10. Germany.



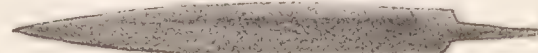
11. England.



12. England.

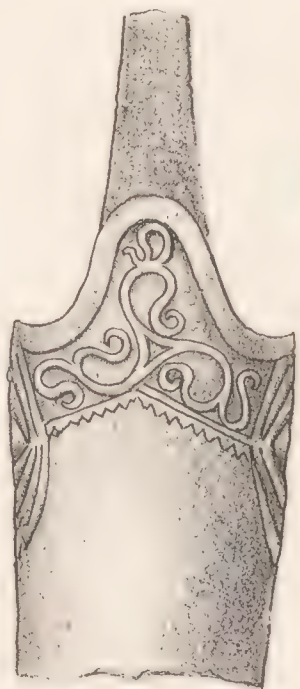


14. France.



13. Switzerland.





1.



2.

1. 2. 3. Portions of iron swords, Switzerland.



3.



6. Westmoreland.



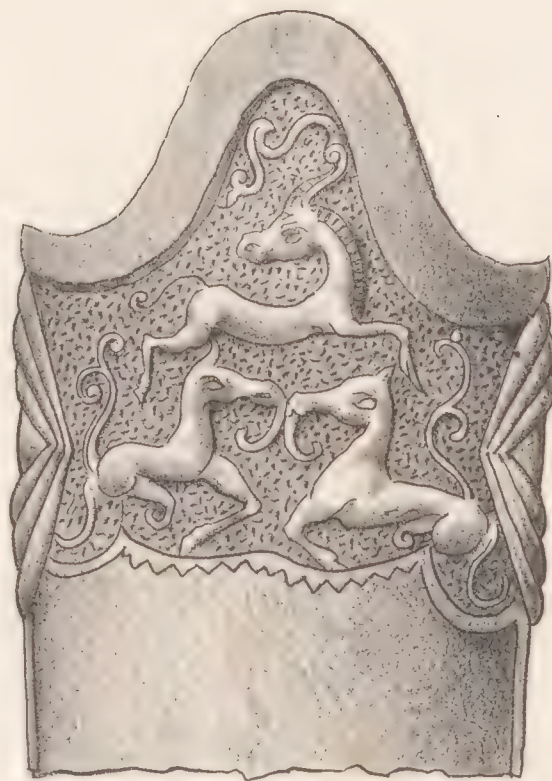
5. France.



7. Somerset.



8. Scotland.



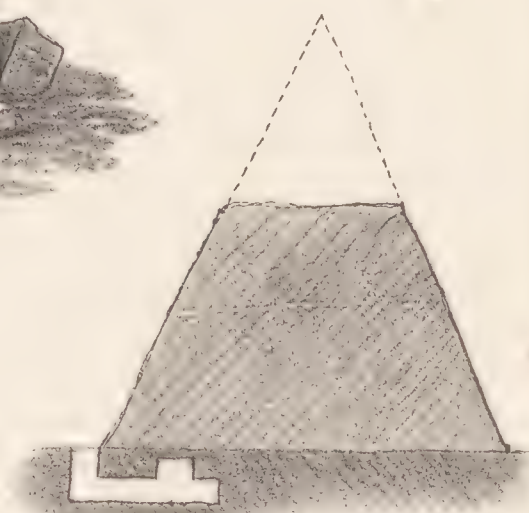
4. Switzerland.



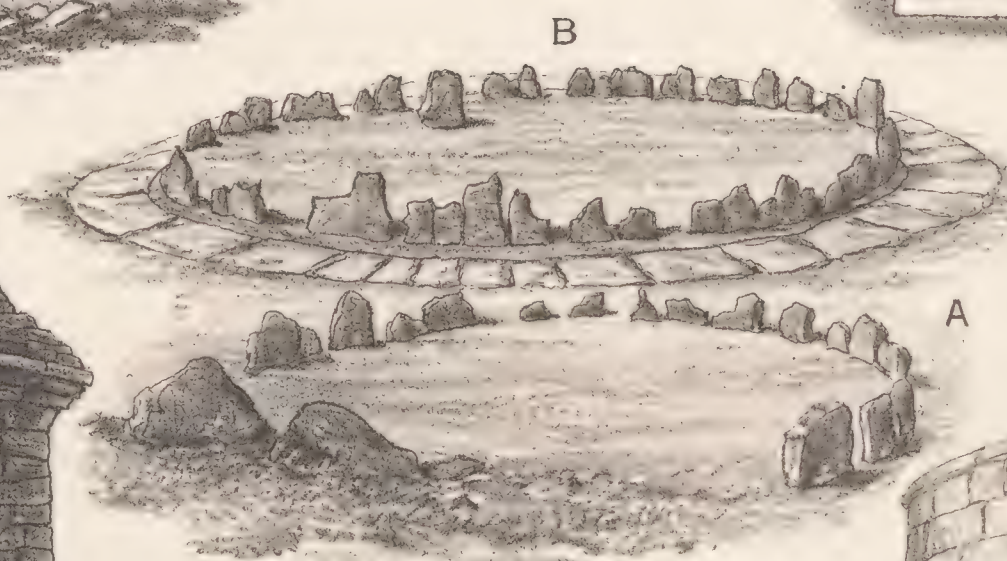
1. Mexico.



3. Peru.



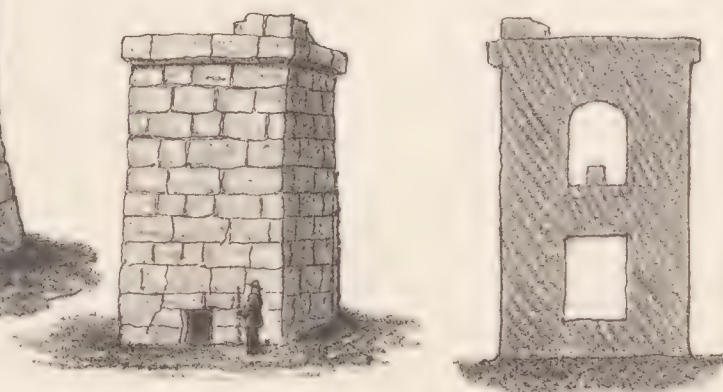
2. Mexico.



4. Peru.



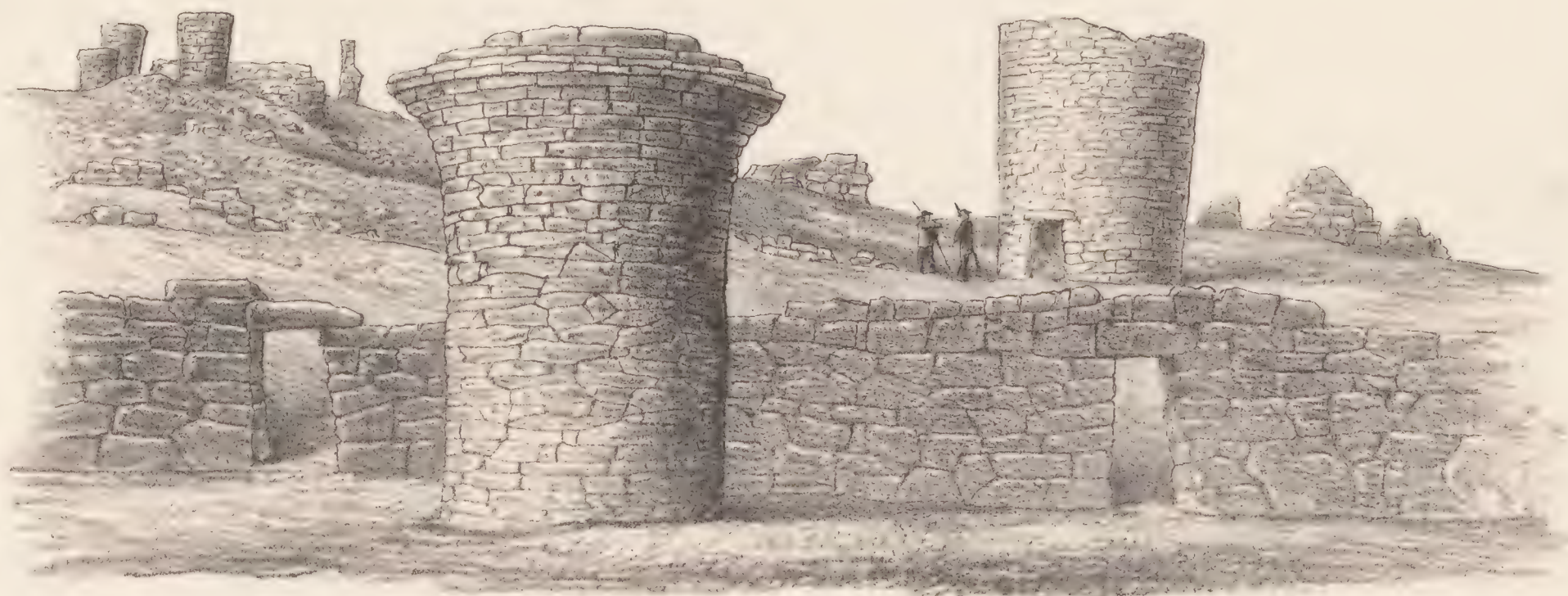
5. Peru.



7. Bolivia.



6. Peru.



8. Bolivia.



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